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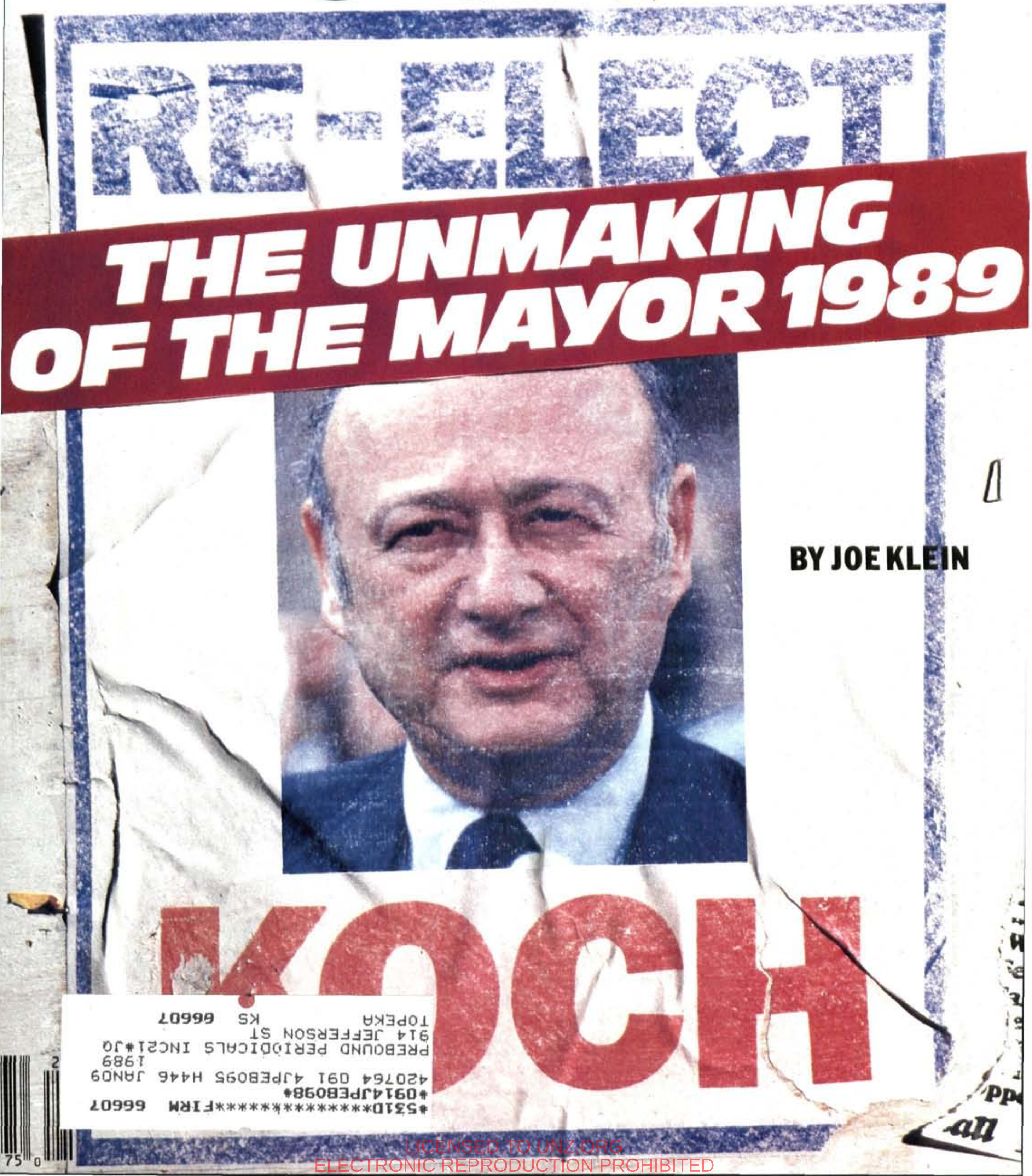

THE UNMAKING OF THE MAYOR 1989

BY JOE KLEIN

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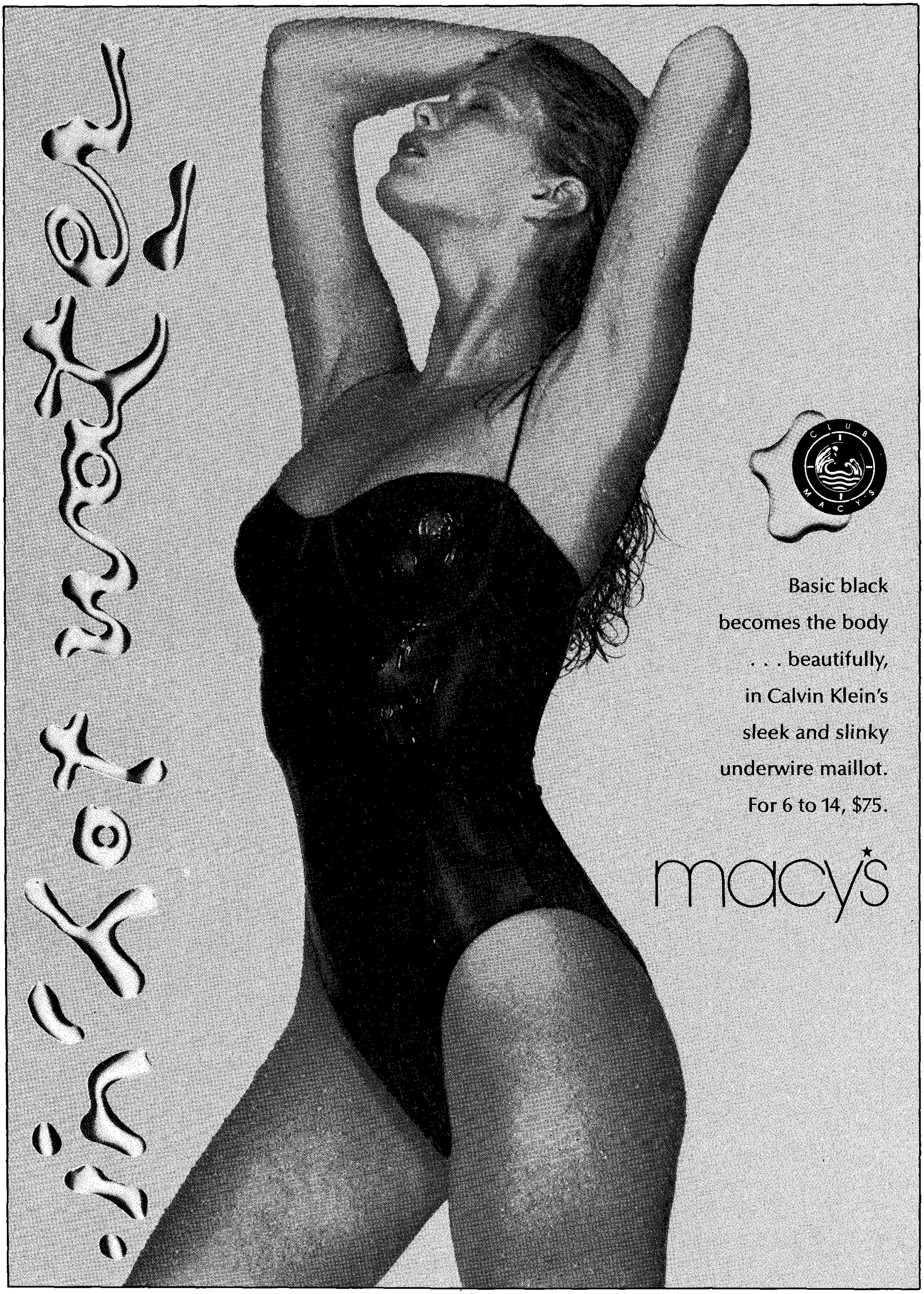
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Richard Grassgreen,
President of Kinder-Care, and the children.

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Y JOE KLEIN

Mayor Koch has been able to please most New Yorkers most of the time. But lately—particularly since the mayor's attack on Jesse Jackson—the city's mood seems to have shifted. As one developer puts it, "Everyone has had it with Koch . . . you can feel the earth moving under him." At breakfast, lunch, and dinner, political insiders are talking about challenges, trying out names—David Dinkins, Rudolph Giuliani, Charles "Joe" Hynes, even Andrew ein. Here, Joe Klein outlines the likely scenarios and strategies of next ar's election, and Peter Blauner profiles the most likely challengers.

40 The Art of the Hot

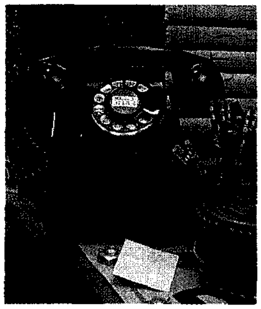
BY PHOEBE HOBAN

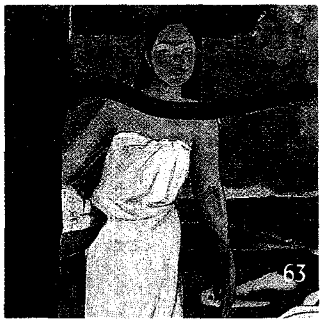
t 34, Lisa Phillips is the Whitey Museum's youngest curator ıd its most passionate supporter of the avant-garde. Part of the iumvirate that selects art for ıe museum's faddish Biennial, ıe also has put together surveys work by Cindy Sherman and ılian Schnabel in the past year. lany young artists see her as ıeir voice at the Whitney, but hers grouse that she's ultra-trend-conscious and too eager to embrace ıe newest wave. But in an art market where painters have become usinessmen, Phillips displays all the savvy of an investment banker.

3 Learning From Kips Bay

BY MARILYN BETHANY

hat was new at the Kips Bay Show House—cobalt glass, gritty colors, haises longues—will be received taste on Park Avenue next year.





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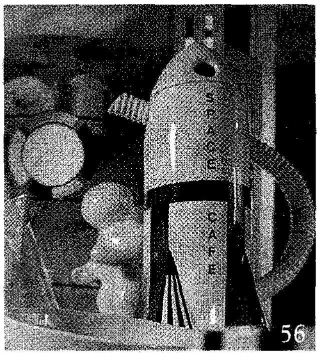

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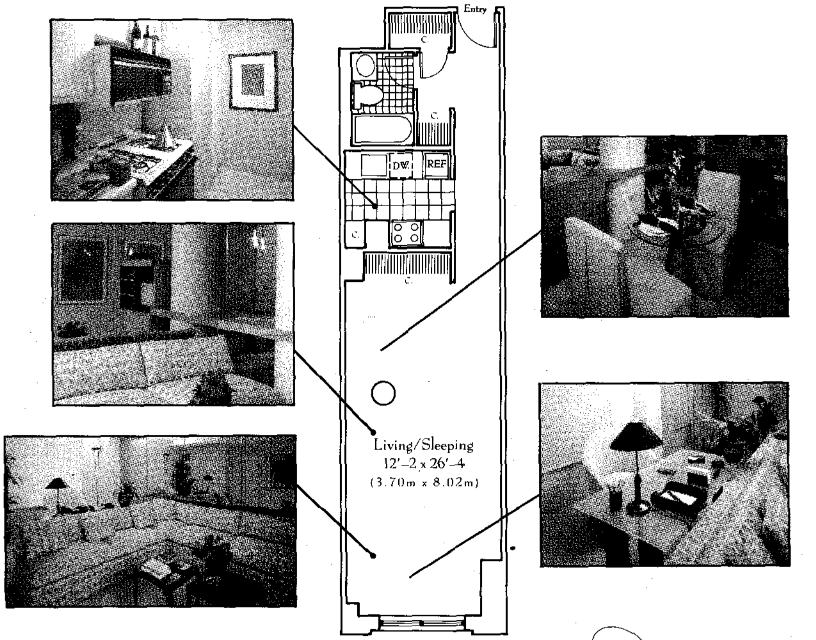

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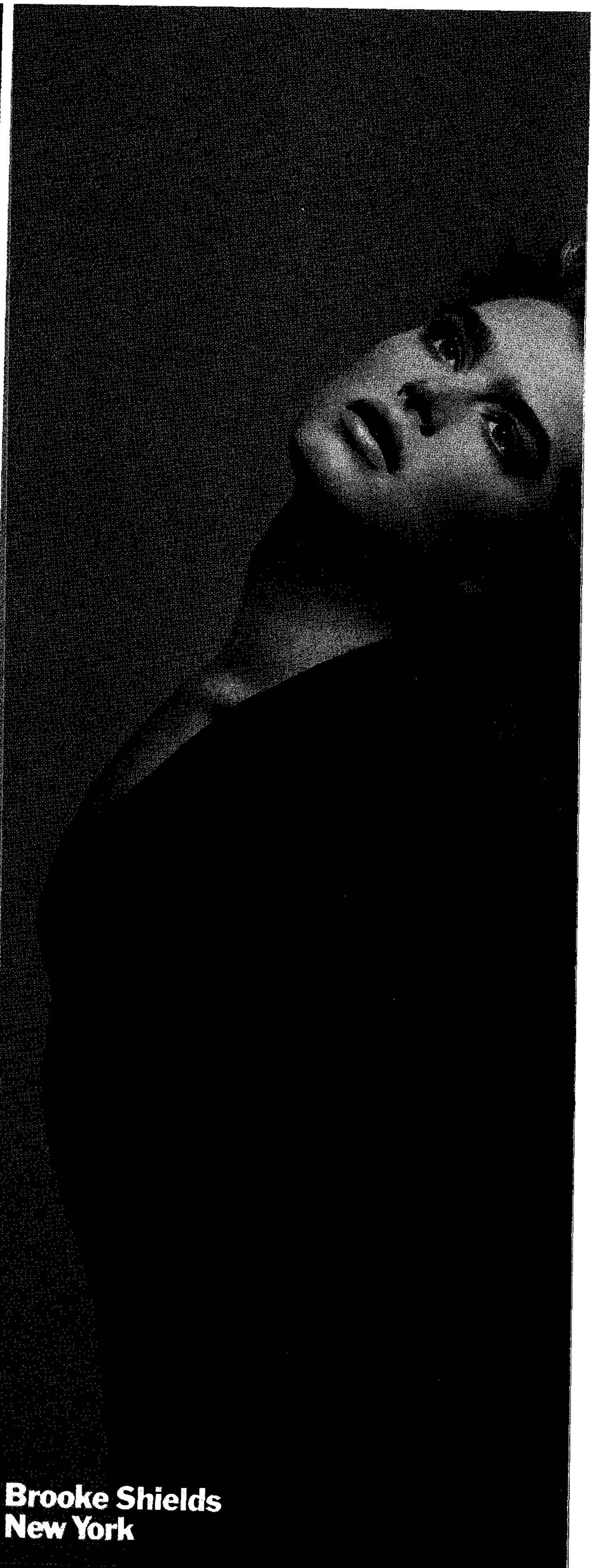
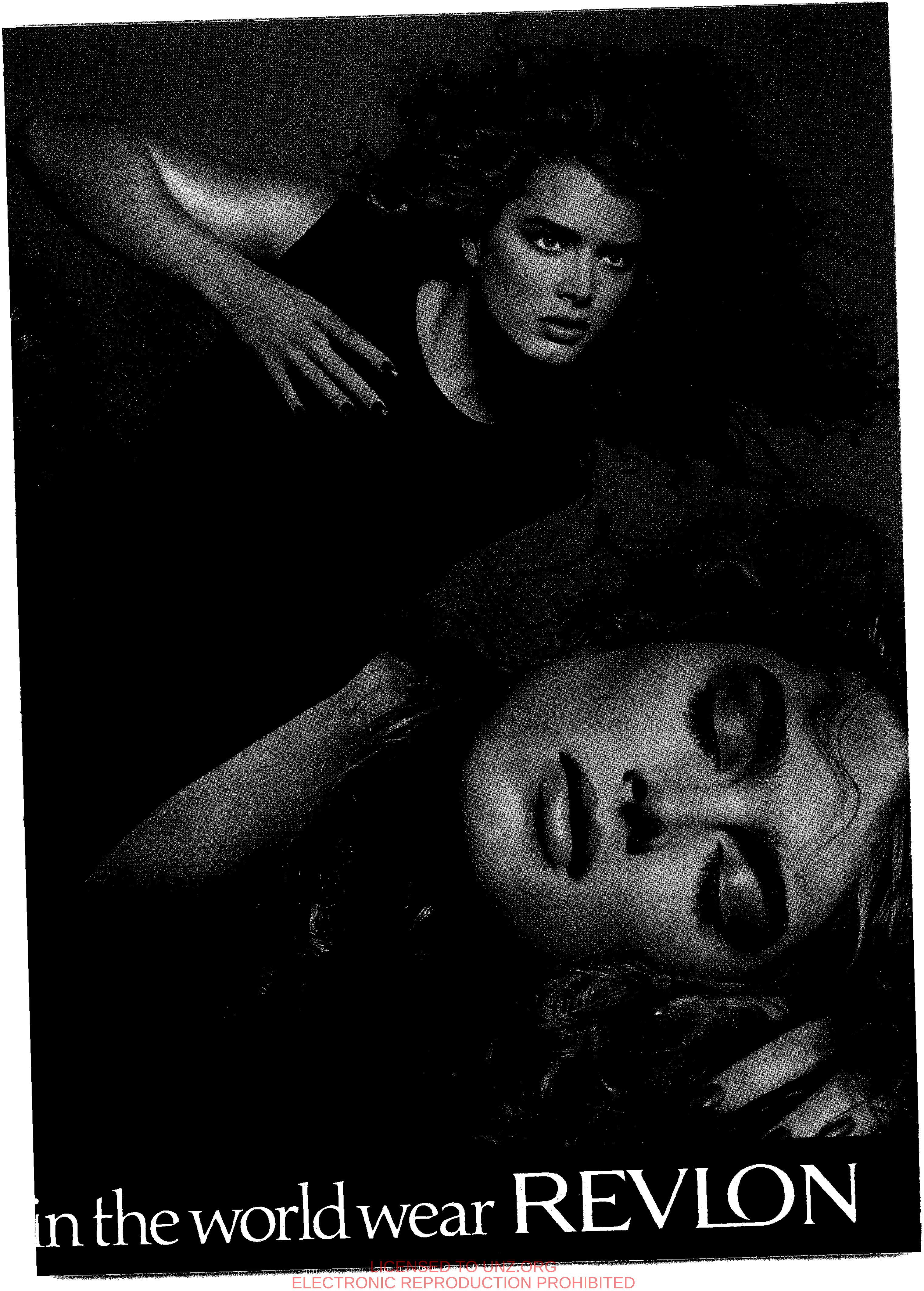

Brooke Shields
New York

The most unforgettable women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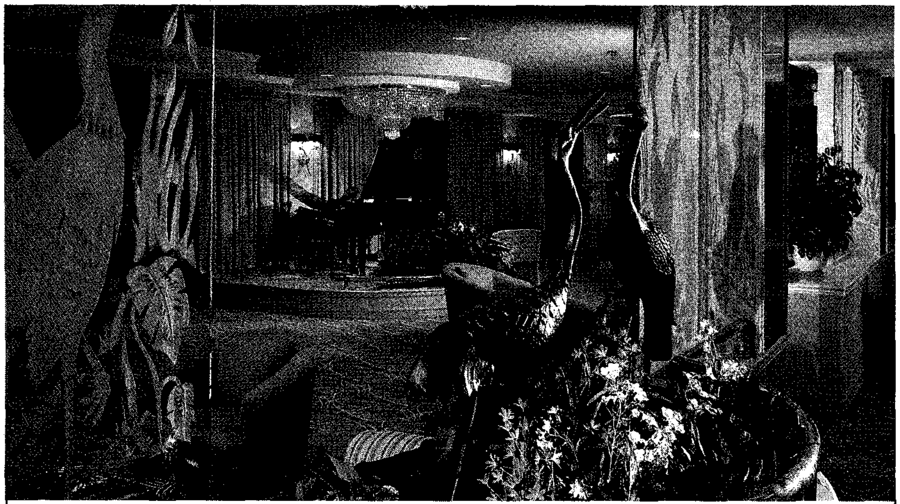

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LETTERS

Society's Child

JEANIE KASINDORF'S ARTICLE ABO Joyce Brown was the first in-depth lo at an individual who is crying out f help ["The Real Story of Billie Bogg May 2].

Kasindorf's piece made it increasin clear that Joyce's problem is *not* hom lessness, as Mr. Siegel and Mr. Le would have the public believe. Althou I am not qualified to make a profession judgment, I have firsthand knowledge a life gone awry because of mental i ness. Mental illness is not a crime. T "crime" is committed by those who g involved for their own professional gai at the expense of the victim. In this cas Joyce is the victim.

We, the family of Joyce Brown, a praying that she will accept our uncon tional love and allow us to help her fi solutions to her problems. We trust th with the encouragement of well-inte tioned New Yorkers, Joyce will become well-adjusted member of society.

Name withhe
Livingston, N.

YOUR ARTICLE ON THE EXPLOITATION Joyce Brown clearly revealed the tru about the homeless and the politics housing. Brown was homeless not b cause of the failure of the Koch admini tration to provide adequate housing the administration's failure of moral co science. Brown was homeless because her inability to deal with the proble and stress of ordinary life. She ended u on the street after she proved incapab of living either in her own apartment (l cated for her by relatives) or with h sisters.

What Brown lacked was legal couns that was not trying to use her suffering t gain increased political control of th housing market. This issue, not liberta ian concern for individual rights, e plains the NYCLU's strenuous efforts t prevent Brown from receiving the ai and treatment she needed. As a lawyer, find Norman Siegel and Robert Levy claim that their only duty is to lay out th options and then do what the clie wants sadly consistent with the charge ethical insensitivity often leveled agains corporate counsel. New York State Ba Association Canon 7 and American Ba Association Model Rule 1.14 provid that a lawyer with a client whose compe

---

Letters for this department should be ad dressed to Letters to the Editor, New Yor *Magazine, 755 Second Avenue, New York N.Y. 10017-5998. Please include a daytim phone number.*

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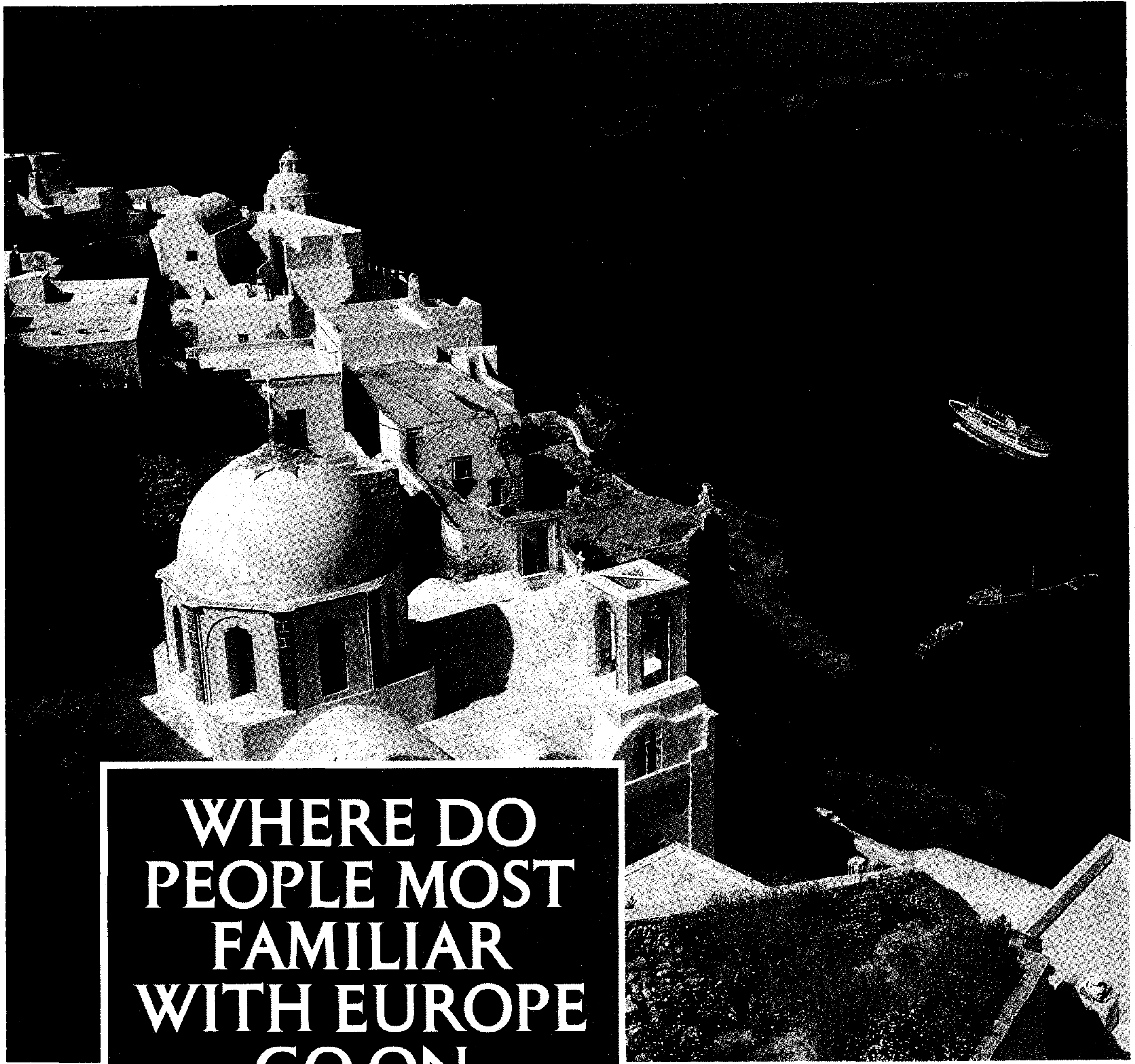

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tence is questionable is held to a high level of responsibility.

As for Levy's defense that Brow "sounded like a member of the board the Civil Liberties Union," well, I su pose that statement speaks for itself.

Scott M. Univ
Brookly

IF, DAY AFTER DAY, NORMAN SIEGE stood on Second Avenue shouting o scenities at passersby and urinating an defecating on the sidewalk, would Rol ert Levy consider him a nuisance Should the public be subjected to Si gel's language and personal habits?

I'm just curious as to whether Lev who in my hypothetical scenario doe not know Siegel, would object to Siegel behavior and would initiate some actio to have him removed from Secon Avenue.

Durrett Wagne
Evanston, Il

DESPITE ALL OF THE PRETENTIOUS BLATH er about "human rights" in "The Rea Story of Billie Boggs," no one addresse the crucial issue of how to protect societ from the depredations of self-appointe do-gooders like NYCLU lawyers Siege and Levy and their Fascist brand o egalitarianism.

And, in retrospect, doesn't this cit owe an apology to Channel 5 anchorma John Roland and—yes—to Mayor Koch who seem to be the only sane people involved in this fiasco?

Jeffery Woo
Manhatta

CONGRATULATIONS TO JEANIE KASIN dorf! She is the only reporter in New York to tell the real story of Billie Boggs She and *New York* deserve a great deal o credit.

Richard Cumming
Manhatta

Poetry in Motion?

DAVID BLUM'S ABSURD PAEAN TO ACTO Joe Mantegna ["Pal Joey," May 2] canno be left unchallenged: "Mantegna talks i a kind of *poetry.* I don't mean rhymes. mean the poetry of our language. Wha we actually *speak.*" This is sentimental nonsense of the worst sort and a debasement of the very idea of poetry. Poetry is what *cannot* be spoken, not the cruel and stupid yapping heard on every street corner. Like the browbeaten middle classes cheering wildly at Mantegna's every cathartic "f--- you" in *Glengarry Glen Ross,* Blum seems to be in awe of ethnic boys using naughty words and totally intimidated by the Mantegna/Mamet brand of verbal slumming.

I am confident that a generation from now, people will look back at the crude, clichéd plots and debased speech of Ma-et's theater and wonder what in the orld we were thinking of.

Michael B. Ostrowski
Staten Island

an Fare

IANK YOU FOR APRIL'S EXCELLENT CUIne. Your menu included a nostalgic trip Our Times," April 4], a history lesson The Voice of New York," by Peter launer, April 11], a progress report How We Live Now," April 18], and a atus report ["The Top Twenty," April 5], served to us in four delicious ɔurses.

Compliments to your staff and contribtors for preparing such tasty fare.

Gretchen Murray
Caldwell, N.J.

READ IT. I REREAD IT. THEN I CHECKED ie cover, but the magazine was dated ıpril 25, not April 1. So apparently *New 'ork* was quite serious in naming a crack ealer known as "Reality" [by David ılum] as one of the top twenty New 'orkers. Indeed, he was characterized as ne of the people who "make New York /hat it is today."

David Blum's profile read like a streetorner equivalent of the résumé of a oung Wall Street M.B.A. It chronicled he ease with which a young person can ıake hundreds of (tax-free) dollars a /eek. Reality is good to his mother, loesn't take coke himself, and does "volınteer work." You have applauded his ccomplishments and ignored the eality.

New York City police officer Steven ɅcDonald is living evidence of someɪne who won't quit, with a spirit that ɪpitomizes what it means to be a police ɪfficer. Was he less worthy of a profile han Reality?

Marilyn Goceliak Zdobinski
Deputy Chief Assistant Prosecutor
Passaic County
Paterson, N.J.

Reader's Rebuke

FELT IMPELLED TO RESPOND TO THE LETer from Felicia Stallings in the April 25 ssue ["Jackson Furor"].

Ms. Stallings implies that both *New York* Magazine and Joe Klein ["The National Interest: Dealing With Jesse," March 21] are basically racist. Stallings ısks why Jimmy Carter, a peanut farmer, ınd Ronald Reagan, an actor, can be ɔresident and not Jesse Jackson, a minister. Has she forgotten that the peanut armer and the actor were each governor of their respective states before aspiring to the presidency? What office has Jackson held? None.

Is this also a racist statement, Ms. Stallings?

Evelyn Siegel
Manhattan

PIAGET

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

CAMPAIGN TRAIL...DEVELOPING STRATEGY...PLAYING POLITICS...D-I-S! N-E-Y! M-O-N-E-Y!

DUKE WANTS MARIO'S MAN TO BEAT BUSH

A top Dukakis source says that the Democratic-nominee-in-waiting has asked Mario Cuomo's former chief of staff, Mike Del Giudice, to "come up with a program" to counter George Bush's recent attacks. The source says that at a recent meeting of his top fund-raisers in Boston, Dukakis complained about Bush's criticisms and asked Del Giudice to "come up with a plan so we can hit back."

In the past two weeks, Bush has stepped up his criticism of the Massachusetts governor, accusing Dukakis of being weak on defense, inexperienced in foreign policy, and in favor of costly domestic programs.

Del Giudice, an investment banker at Lazard Frères, is a co-chairman of Dukakis's New York financial committee. He has also served as chairman of Mario Cuomo's national political-action committee.

Del Giudice did not return calls for comment, but the source says, "Del Giudice has an agile mind and knows the way the political game is played. The bets are that Dukakis will come out slugging."

D'AMATO DOWN ON MOYNIHAN FOE?

Don't expect Senator Alfonse D'Amato to do any campaigning on behalf of Robert McMillan, the Nassau County lawyer likely to challenge Senator Pat Moynihan. A top Republican source says that D'Amato has been telling GOP chiefs that his support for McMillan is "lukewarm."

"Maybe D'Amato wants to be the only shining star from Nassau," says a top strategist. But a D'Amato source says the senator is concerned that McMillan, whose only recent political experience has been serving on George Bush's national steering committee, isn't familiar enough with the Republican Party. "Al has a great deal of respect for people who have toiled in the vineyards to help the party," the source says. "If the candidate isn't active in the Republican Party, he'd rather see someone he knows in the race. McMillan's only political credential is his friendship with Jonathan Bush." A spokesman for D'Amato says, "The senator is prepared to support any candidate the party designates."

TIME INC. PLAYS MICKEY MOUSE

While *Time*-magazine editors were putting together the complimentary cover story on Disney last month, Time Inc. executives were signing a multi-million-dollar deal with Disney chairman Michael Eisner to publish a corporate magazine for the entertainment company.

The new magazine, which will be available at theme parks and newsstands in August, is a tribute to Disney and to Mickey Mouse on his sixtieth birthday. In late October, Disney will use the articles from the magazine as advertising supplements in Time Inc.'s *Time, Life, Fortune, People,* and *Southern Living.* "It's a phenomenal business deal," says the magazine's editor, Sam Gwynne. "Disney will reach more than 15 million people."

Could the lucrative deal with Eisner have influenced *Time*'s glowing coverage of the Disney company? "We have always maintained a sacrosanct separation between editorial and business," says a magazine spokesman. "The Eisner story is valid and stands on its own merits."

TROUBLESHOOTING IN TRUMP CITY

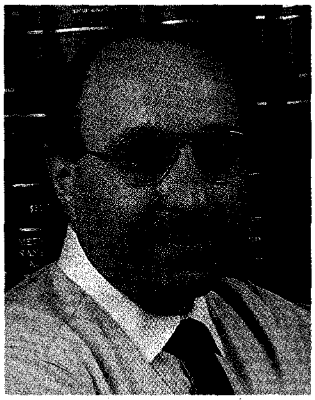
Donald Trump is adopting a new strategy for opponents of his proposed Trump City. The developer, who has been sparring with community groups since plans for the 78-acre site were announced in November 1985, has hired a community-liaison woman to explain to activists why Trump City is good for the neighborhood. Trump's choice, Iris Soodak, who was a congressional aide to Ed Koch and worked in the city's Office for Economic Development, says she has been meeting with community-board members and opposition groups to get them "more involved in the project."

But a spokesman for West Pride, the activists' group, says, "We hope Trump will finally listen. Unless the project is drastically scaled down, we'll keep trying to stop it."

OLIVER NORTH GOES WITHOUT SAYING

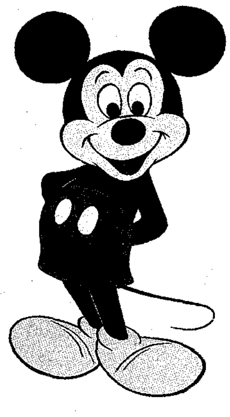
Lecture agent Harry Walker has been telling friends that he is about to drop Oliver North as a client. A charismatic figure during the Senate hearings on the Iran-*contra* scandal, North was indicted in March on charges of conspiracy, theft, and fraud.

Walker did not return calls, but a source says, "Walker was complaining



MIKE DEL GIUDICE

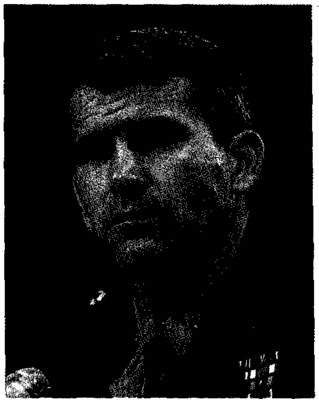
ROBERT MCMILLAN



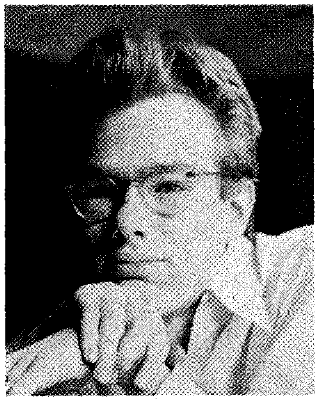
MICKEY MOUSE

Photographs: top, Erica Lansner/Photoreporters; center, *Newsday* : bottom, courtesy of Walt Disney.

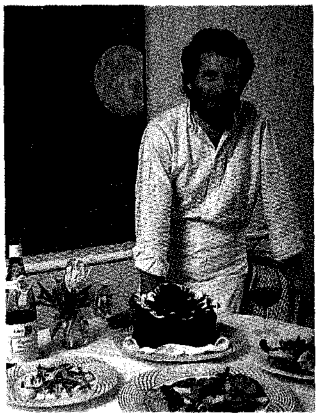
PORTRAITS OF ANDY...TAYLOR TACTICS...VANITY PRESS...FOOD NEWS...DUE PROCESS



OLIVER NORTH



EARLY ANDY, PHOTOGRAPHED BY GERARD MALANGA



JONATHAN WAXMAN

they were having trouble booking North since the indictments. He got some publicity two weeks ago for speaking at Jerry Falwell's Liberty University commencement, but he did that one for free. Walker says he hasn't had many bookings since then."

GLIMPSING REALLY EARLY WARHOLS

A curator for the Grey Art Gallery is talking with photographer Otto Fenn about showing a collection of previously unseen portraits of Andy Warhol. The photographs have never been exhibited, Fenn says, because "they were taken before Andy had his nose job, and I never got his permission to show them."

The photographs were taken around 1950 by Fenn, a retired fashion photographer. "Andy used to come to my studio when he first got started as a commercial artist in New York. He did some work for me, and I did several sittings with him," says Fenn. "He looked a little like W. C. Fields before he had his nose done, but the pictures were still quite flattering."

As many as 36 of the portraits may go on exhibit as part of a larger show on Warhol and his work at the Grey Art Gallery early next year.

JOAN KRON'S DO-IT-YOURSELF BOOK

Avenue editor-in-chief Joan Kron, who writes the glossy magazine's "Nouvelle Manners" column under the nom de plume Ms. Faux Pas, is so tired of having her collection of columns rejected by publishers that she has decided to publish them herself. Kron says the book, *Ms. Faux Pas: A Non Guide to Glitterati Manners,* will be printed at her own expense in October by Parvenu Press, a company Kron founded to produce the book. The 5,000 books will be delivered to bookstores in limousines, says Kron.

"It was turned down by some of the top publishers in America. At first, they loved it, but after two-Bellini lunches, they told me it took a special person to appreciate it," says Kron, who will buy an ad in *Avenue* to publicize the book. "After a few of these lunches, I decided to do it myself."

RESTAURANT NOTES FROM ALL OVER

Lawyers for the Marriott hotel chain have sent a letter to Jonathan Waxman demanding that he change the new name of his restaurant JW. They are complaining because JW's is the name of the restaurants in the hotel chain.

"We've used the name in New York since 1985," says Marriott spokesman Robert Souers. "Two restaurants named JW could create confusion in the minds of our customers. We don't want to take that chance."

Waxman's lawyer, Saul Victor, says, "We don't want to take that chance, either. Starting next week, we'll call the restaurant simply Jonathan Waxman's." . . .

Lello Arpaia, the owner of Lello and Scarlatti, is opening a Southern Italian restaurant on 48th Street between Fifth and Madison Avenues this fall. The restaurant, which is still unnamed, will serve traditional dishes, including veal with tomato and olive oil, fresh fish, and several types of pasta. Dinner for two will run about $35, says Arpaia.

DEFUNCT FIRM PUTS ART ON BLOCK

Representatives of Finley, Kumble, in a desperate attempt to raise money, are putting the dissolved law firm's art collection on the auction block.

The firm's 25 nineteenth-century English oil paintings of fox hunts, racehorses, and other sporting subjects go on sale June 9 at Christie's. They're expected to fetch about $250,000, says Nicholas Sokolow, head of the sporting-picture department. The rest of the firm's artwork, including ship models and old-master paintings, will go on sale later this year and may bring $50,000 more.

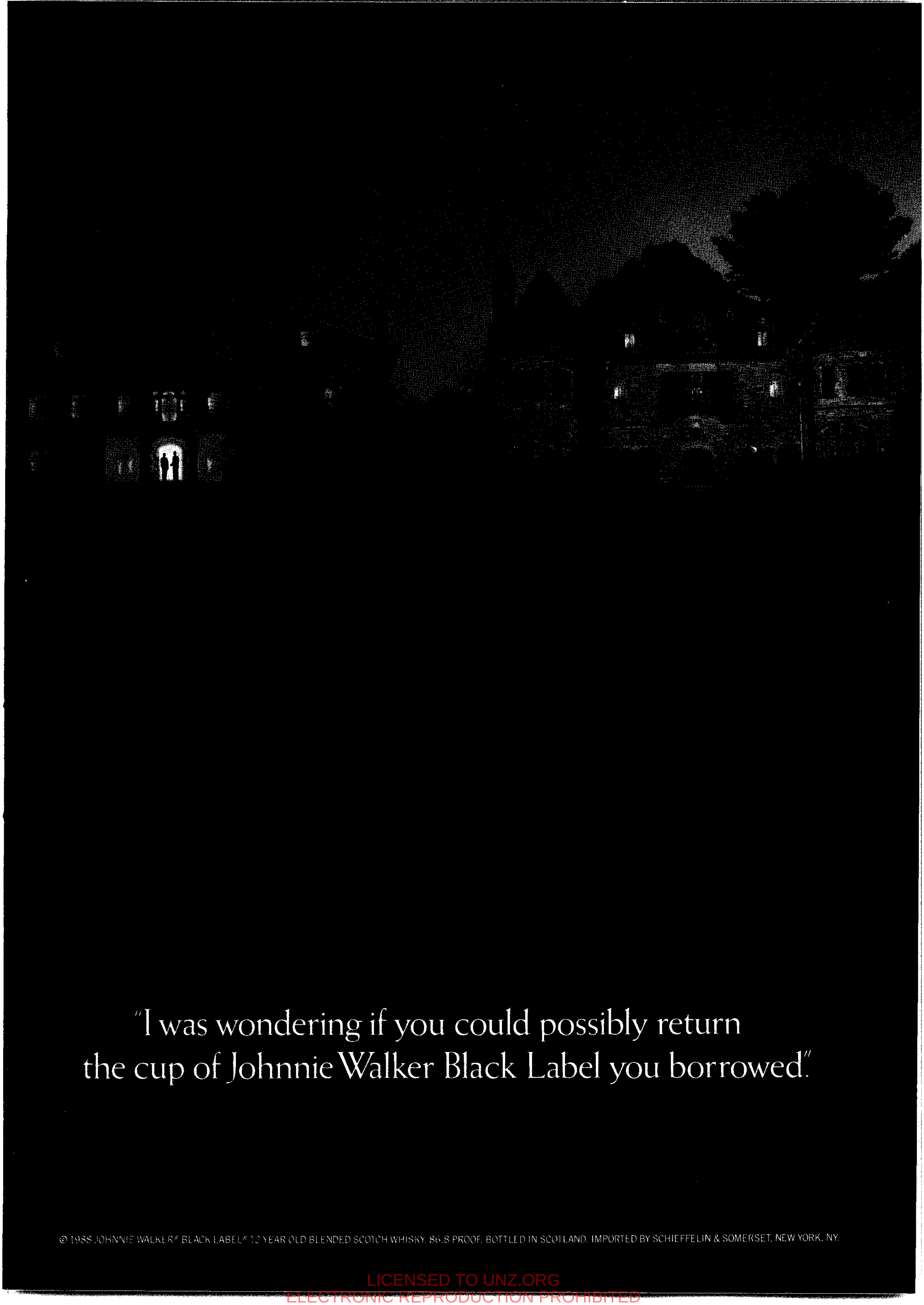
"It doesn't sound like a lot in terms of the overall debt," says a source. "But the Finley, Kumble partners are personally liable for $83 million owed by the firm, so they're raising money however they can."

ANN TAYLOR DRESSING FOR SUCCESS

While Campeau companies like Bloomingdale's and Abraham & Straus are studying the bottom line, Robert Campeau hopes to boost sales at Ann Taylor by redoing the stores' interiors, according to a source close to the project.

Executives at Ann Taylor are planning a major overhaul of the chain's 103 shops, says the source, including the flagship store on East 57th Street: "They want to update the image, get rid of that blond wood and that very seventies Pottery Barn interior. Maybe they're learning from Ralph Lauren that image really sells." An Ann Taylor spokeswoman wouldn't say whether a remake was in the works: "We'll have a better idea of anything we plan to do in about a month."

Photographs: top, Brad Markel/Gamma-Liaison; center, Archives Malanga; bottom, Carol Halebian/Gamma-Liaison.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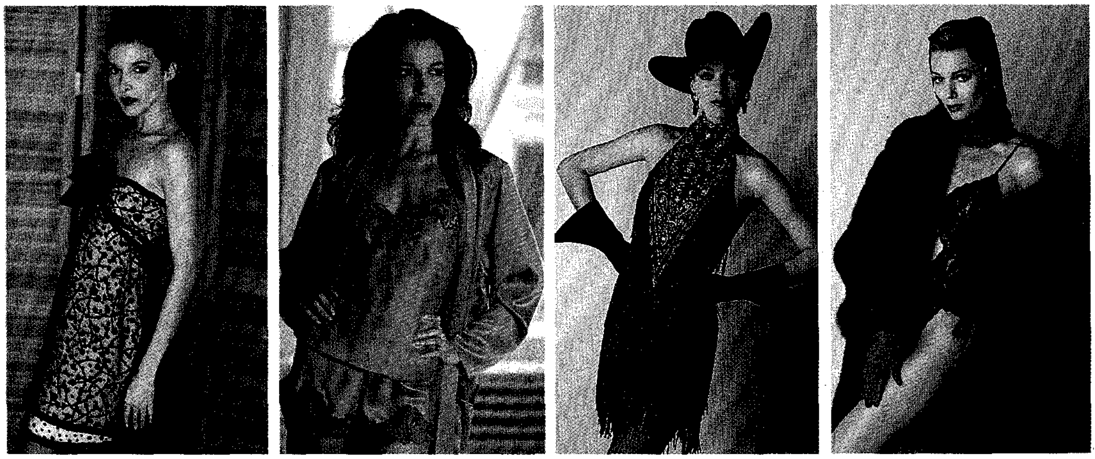
The Cutting Edge/Michael Gross

GLAMOUR GUYS



Eveningwear and lingerie from the Fernando Sanchez (left) and Bob Mackie fall collections.

PUTTIN' ON THE GLITZ

JOE EULA WAS WORKING THE ROOM AT Fernando Sanchez's fall fashion show not long ago. "My God!" the illustrator cried out as the crumpled gold-foil skirts went by. But it was the sylphlike teenage model in a black lace bit of nothing that inspired Eula to turn to restaurateur Elaine Kaufman and loudly announce, "Elaine's gonna buy that dress."

Elaine didn't look so sure. But she wasn't entirely displeased. Even in a subdued season, fashion needs sizzle as well as steak-and-potato clothes. New York's reigning kings of scene-stealing style are Sanchez and Bob Mackie. Though they grew up worlds apart—Mackie in suburban Southern California, Sanchez in Catholic, aristocratic Spain—come fall, their career paths will converge. Sanchez, who made his name with provocative furs and intimate frills, will be selling evening dresses, and Mackie, best known for baring Cher in beaded evening gowns, is launching a lingerie line.

Just how does a man come to design lingerie? Sanchez calls his childhood "feminated." He grew up fatherless in World War II Spain—"a very protected world, a strange world of women." He describes a dusty house filled with fat-armed aunts in mantillas, "always in mourning, praying and sighing." And then there was his young widowed mother, always off dancing in the castles of friends or dallying at golf or tennis clubs.

Sanchez turned to a world of fantasy, inspired by Marlene Dietrich, Greta Garbo, and *Flash Gordon* cartoon women. "That was the world in which I wanted to live," he says. "I danced flamenco and knew all about movie queens."

Conversely, the middle-class suburbs Mackie called home "could have been anywhere," he says. But he, too, went to the movies: "There wasn't anything I liked more." He even designed his own tiny movie sets atop overturned dresser drawers.

Mackie was raised just outside Hollywood but never saw a film set until he was an adult. "I didn't have to go far to find a job, though," he says. After dropping out of design school in 1961, he became an assistant to Edith Head, sketching costumes for actors like Glenn Ford and Jerry Lewis. "It wasn't as glamorous as I'd thought," he says, "until they let me do women." Or rather, a woman. Mackie's "first star film" was Marilyn Monroe's last, *Something's Got to Give.* "I came to work one morning and she was dead."

He moved on to Judy Garland's television show, where, in one 28-episode season, he met "so many producers, choreographers, directors, and stars, it carried me for twenty years." Mackie's next job was designing for *The Carol Burnett Show,* where he met Cher, his ultimate mannequin. During the seventies, he designed twenty outfits a week for *The Sonny and Cher Show.* "We were lucky to get her covered," he says. After he exposed her navel for the first time, the challenge was finding twenty new ways each week to *un*cover her.

The experience was "terrific," Mackie says, "but it also followed me like a black shadow." Whatever else he did—films like *Funny Lady,* floor shows at the MGM Grand in Las Vegas, stage clothes for Diana Ross and Mitzi Gaynor—nobody noticed. Finally he got tired of living in the shadow of Cher's navel, and in 1982 moved to New York, where he opened Bob Mackie Originals.

Sanchez's career began at the same time as Mackie's. After World War II, his mother moved to Belgium, where "I was always drawing clothes," Sanchez says. "I would dress up the servants and pretend we were in a royal court." His grandfather, a shipping magnate, "thought I was dreadful."

Still, his mother took him to fashion shows, where the fifteen-year-old designer-to-be met couturier Jacques Fath, who helped get him into a Paris fashion school. Yves Saint Laurent and Karl Lagerfeld were classmates. After graduation, Sanchez took a job at Christian Dior, where his friend Saint Laurent was already "showing he had a star in his hand" in his rookie year.

Throughout the sixties, Sanchez designed Dior lingerie, which fit his "taste for never-never land." He later designed what he calls "fur lingerie" for Revillon and in 1973 put his name on high-priced lingerie for the first time. Soon afterward, he moved to New York and was winning Coty Awards for designs that he says combined practicality with "a good giggle." His debut collection included *Flash Gordon* nightgowns.

Sanchez's fall line includes entire at-home wardrobes in moirés and silks. Mackie's new lingerie and loungewear is named for stars, like "Sophia" (red and black satin), "Ginger" (lace), and "Harlow" (feathers and hammered gold and silver). He says they fulfill the "private fantasies" sparked by the films he grew up on.

"They don't make those kinds of movies anymore," Mackie says. But luckily, there's still a place for old-style glamour in real life. Sanchez recalls the Brazilian woman who told him, "I left my husband in your nightgown. I walked out and wore it as an evening dress." Now, *that's* a wrap.

THE MAIN EVENTS

"THERE ARE SO DARNED MANY," COMplains Brooke Astor about benefits. And that means competition among charity

Photographs by Dan Lecca.

hairmen to cook up ever-more-creative ntertainments. This week promises ore fashion laughs than a roomful of la-ies in Lacroix.

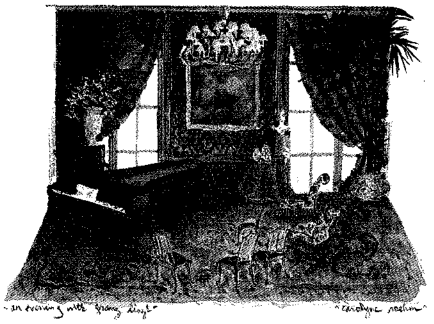
In "Not Out of Fashion," a May 18 ben-fit for the New York Academy of Art, a ixed bag of models—including Ultra Vi-let, Ethel Scull, and Tama Janowitz—will how and sell some equally unlikely styles. orris Church Mailer, for example, will odel a prom dress made entirely of push-p bras. She also plans to wear three Bar-ie-doll-inspired dresses. She says dressing ke Barbie has been "my life's ambition since I was nine years old."

Norris and bras.

Candy Pratts Price is designing a walking Doric column. "I'm thinking of going either the Congoleum or the linoleum route," she says. And Edwin Schlossberg has donated a new, improved liquid-crystal T-shirt. "The last time I made one, the liquid crystal migrated," he says. "Now it tays put." We can all sleep better.

Others are planning dresses made of lothespins or shower curtains, a glass amisole embedded with South African utterflies, three suits made from grass, a *moking* jacket made of cigarettes, and a iffany-shopping-bag gown.

The New York Public Library offers more literary diversions at its Ten Treasures benefit dinner May 19. A special exhibit (open to the public May 20) features rooms and scenes created by designers to highlight some of the library's rarest holdings, which are, chairwoman Susan Newhouse admits, "a little dull by themselves."


An evening with Franz Liszt
Carolyne Roehm

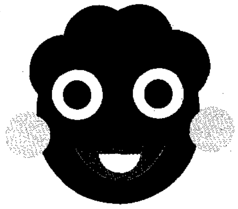
Roehm's treasures.

Before dinner, 1,200 guests will view exhibits including Carolyne Roehm's version of a nineteenth-century musicale, complete with original Liszt scores. Even more amusing should be Mario Buatta's "Miss Havisham's Dining Room," featuring Dickens manuscripts and an antique wedding cake with cobwebs and spiders.

Why go to all the trouble? Certainly for the $1 million the Library hopes to raise. But also because it gives the easily bored benefit set something to do, says Mrs. Astor, the Library evening's honorary chairman. "You can't talk all the time."

KELLY'S BLACKOUT

PATRICK KELLY, AN AMERICAN DESIGNER who works in Paris, is making waves with more than his clothes. What one Kelly insider calls the "black-celebrity grapevine" has been buzzing over the black designer's use of little black dolls and blackface on models.



That logo.

"You can't make everyone happy," admits Linda Wachner, president of Warnaco, Kelly's American backer. Still, she is trying. Instead of using Kelly's cute Paris logo—a cartoonlike illustration of a black doll's face—Warnaco is pushing him with ads showing the Eiffel Tower and baguettes.

Kelly says he's delighted with his backer but is disturbed by the blackface blackout. "We can't send the black dolls to America," he gripes, "but a skull and crossbones or machine guns would be okay."

KIDS' STUFF

BEVERLY ANN TAKI IS A LUCKY LADY—A "close friend" has just put her name on a fashion label. That friend is husband Tomio Taki, whose company, Takihyo, Inc., also backs Anne Klein and Donna Karan.

The new Mrs. Taki's Kids collection is being launched because Mrs. Taki had trouble dressing her youngest son fashionably. Keeping things in the family, her designer comes from the Anne Klein II studio. Though Michael Sui's new designs are for the smaller set, they remain sophisticated. For girls from eight to fifteen, there are hand-knitted wool bouclé dresses with little panda faces, nutria and Tibetan lamb coats, and black leather miniskirts. There are also leather outfits with neon polka dots that glow in the dark and pailletted satin evening skirts. Boys get fun-fur polo coats, mixed houndstooth-and-checkerboard suits, pink-and-yellow plaid blazers, bright-yellow and purple leather pants, and evening cutaways.

Mrs. Taki admits such styles—which retail from $50 to $600—will likely create future fashion victims. "But I was one as a child," she adds. "I don't think it's a bad thing. It's better than drugs." ■

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The Bottom Line/John Crudele

THE BUTTON PUSHERS

THE TOP PROGRAMMERS

ERIC SEFF IS PROUD OF HIS CALLING, even if he does sometimes get waylaid at cocktail parties. The way Seff sees it, his job as a program trader helps him protect the pension-fund assets of working men and women through state-of-the-art investment techniques.

Seff, the managing director of indexing and hedging at Chase Investors Management Corporation, says he was stopped at a party a year ago by an irate portfolio manager, who accused him of ruining *his* market. "I didn't realize he owned the market," Seff says.

Actually, it is Seff and a handful of other big-time traders, some of whom use stock-index arbitrage, a notorious form of program trading, who own the market these days. Their ability to push stocks up and pull them down at will has bothered both professionals on Wall Street and the average investor so much that the stock market has virtually ground to a halt.

Last week's announcement by five brokerage firms that they would no longer use their own money in stock-index arbitrage was an adept public-relations move: Since the firms' money constitutes only a small part of what they handle, the move will do little to change the fact that a handful of big-time institutional investors today control the market.

Though any computer-aided trading can be considered program trading, stock-index arbitrage has cornered the term in the public mind. What it means is that an institution will move large amounts of money back and forth between the stock market and stock-index-futures contracts whenever the two markets become misaligned. This produces a profit for the people doing the program, but it also roils the market at the expense of bystanders.

Oddly, the small investor, who is most frightened by this power, seems to know little about these traders. Last week, I set out to identify the market's top guns and explain just what it is they have been doing to our markets lately:

☐ Seff, who is 47, manages about $900 million for corporate pension plans, which have given him the right to do stock-index arbitrage. The Chase Manhattan Corporation subsidiary he runs also controls $3.5 billion in pension funds that are protected by portfolio insurance, another controversial kind of programmed trading (it involves selling futures contracts as a hedge against drops in the stock market).

☐ Louis I. Margolis, managing director in charge of options and futures at Salomon Brothers, was an early proponent of stock-index arbitrage for institutions. Although Salomon Brothers (along with Paine Webber, Morgan Stanley, Kidder Peabody, and Bear Stearns) decided to quit index-arbitraging its own approximately $75 million in funds, the company remains a leader in this area.

☐ Paul Tudor Jones II, president of Tudor Investment Corporation, is an honorary program trader. While the 33-year-old money manager doesn't move the billions under his control back and forth between the stock and index-futures markets like others, he is a major player who often influences the stock market by his actions in futures. On April 6, for instance, Jones reportedly bought $300 million in stock-index futures, which helped propel the Dow Jones Industrial Average 64 points higher that day. Tudor officials denied having anything to do with the market's sudden exuberance.

☐ R. Sheldon Johnson, the 42-year-old managing director and head of index-related trading at Morgan Stanley, would not talk to me for this article. But industry experts say Johnson—like his counterparts at the other brokerage firms—has the option of using several billion dollars in customer money in index-arbitrage trades.

☐ Joseph Schmuckler, the 28-year-old head of Kidder Peabody & Company's program-trading group, is said by industry experts to have access to several billion dollars of clients' money.

☐ Walter M. Cabot, head of Harvard Management Company, which oversees Harvard University's endowment, has been a very aggressive player in both the stock and stock-futures markets over the past few months. It was Cabot's heavy buying of about $9-million worth of stock-index futures near the close of trading last Tuesday, say traders, that pushed a weary market up a surprising ten points.

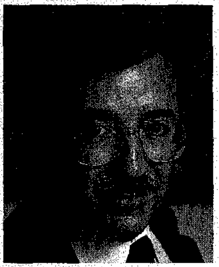
☐ Hayne Leland, Mark Rubinstein (both Berkeley professors), and John O'Brien founded the Los Angeles–based financial-management firm of Leland O'Brien Rubinstein Associates in 1981, after they developed the concept of portfolio insurance. While the trio's influence was greater before the October stock-market crash, traders says they can still move a market when they want to.

Among the few others who have the ability to move the stock market, and who've used it, are State Street Bank of Boston (very active in buying financial futures), Goldman Sachs (still doing index arbitrage for customers), Wells Fargo Bank and Bankers Trust (both doing portfolio insurance and index-arbitraging with clients' money), Chicago Research and Trading, and the state of New Jersey's investment division.

What will happen in the months ahead to these monoliths and their way of doing business?

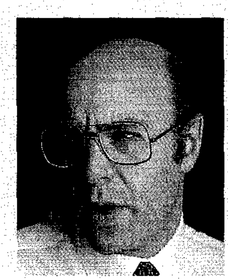
Pressure on program trading is bound to increase from Washington, where the strategy is seen as helping a few and hurting most investors. Critics argue that unless restraints are placed on these little-

BEHIND THE SWINGS



ERIC SEFF

CHASE INVESTORS MANAGEMENT CORPORATION. CAN USE ABOUT $900-MILLION FROM PENSION PLANS.



LOUIS I. MARGOLIS

SALOMON BROTHERS' OPTIONS AND FUTURES. AN EARLY PROPONENT OF INDEX ARBITRAGE FOR INSTITUTIONS.

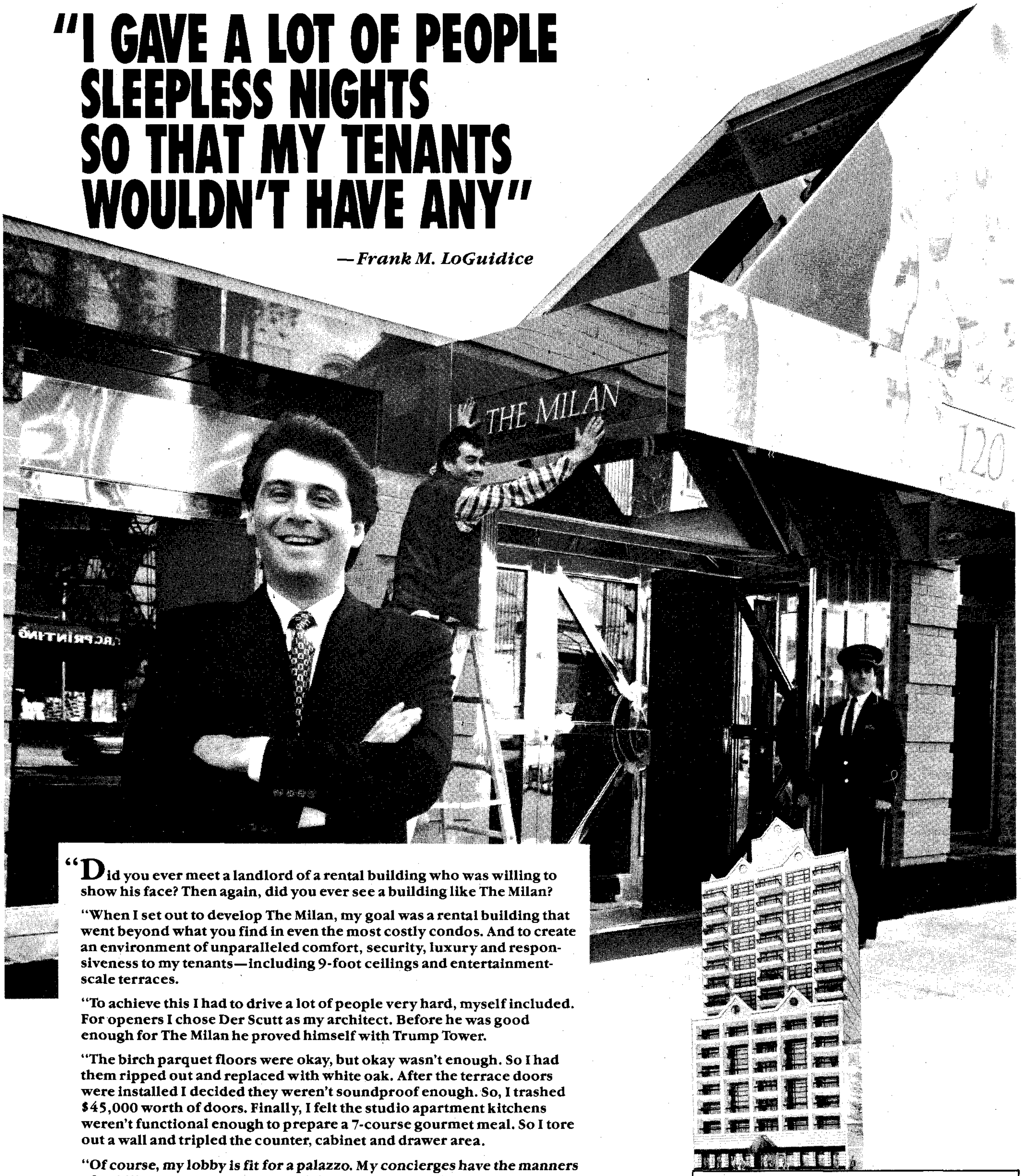
PAUL TUDOR JONES II

FOUNDER OF TUDOR INVESTMENT CORPORATION. CAN USE ABOUT $300-MILLION.

Photographs: left, John S. Abbott; center, Andrew Popper/Picture Group; right, Alex Quesada/Matrix.

"I GAVE A LOT OF PEOPLE SLEEPLESS NIGHTS SO THAT MY TENANTS WOULDN'T HAVE ANY"

—Frank M. LoGuidice



"Did you ever meet a landlord of a rental building who was willing to show his face? Then again, did you ever see a building like The Milan?

"When I set out to develop The Milan, my goal was a rental building that went beyond what you find in even the most costly condos. And to create an environment of unparalleled comfort, security, luxury and responsiveness to my tenants—including 9-foot ceilings and entertainment-scale terraces.

"To achieve this I had to drive a lot of people very hard, myself included. For openers I chose Der Scutt as my architect. Before he was good enough for The Milan he proved himself with Trump Tower.

"The birch parquet floors were okay, but okay wasn't enough. So I had them ripped out and replaced with white oak. After the terrace doors were installed I decided they weren't soundproof enough. So, I trashed $45,000 worth of doors. Finally, I felt the studio apartment kitchens weren't functional enough to prepare a 7-course gourmet meal. So I tore out a wall and tripled the counter, cabinet and drawer area.

"Of course, my lobby is fit for a palazzo. My concierges have the manners of nobility, my super is super and those tenants who have wood-burning fireplaces get their firewood delivered at my cost. Plus, every apartment is rent-stabilized with no fee.

"Why did I go to such lengths? Because I have a very simple philosophy—rent unto others as you would have others rent unto you. It helps my tenants sleep better at night, and me too."

Frank M. LoGuidice

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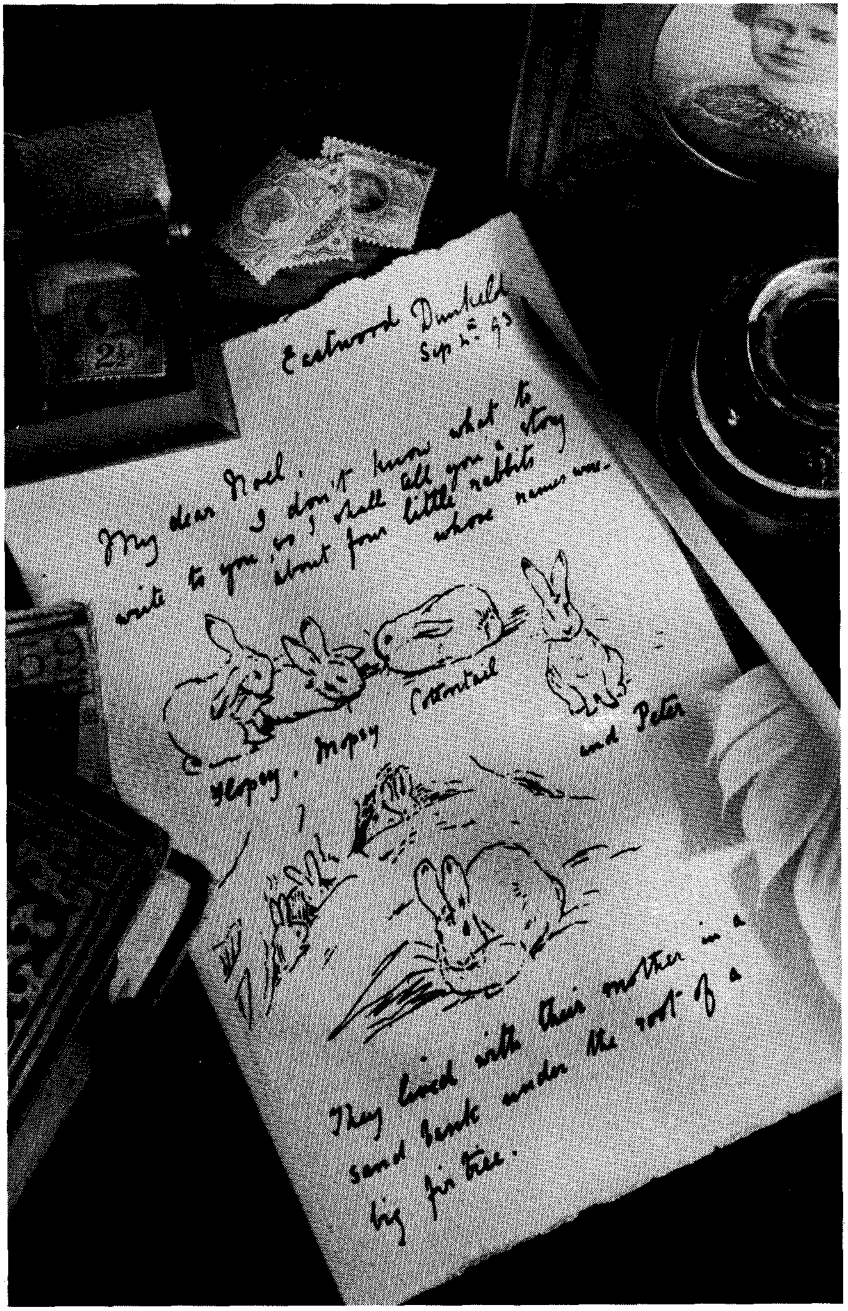
Famous first words.



Eastwood Dunkeld
Sep 4th 93

My dear Noel, I don't know what to write to you, so I shall tell you a story about four little rabbits whose names were—

Flopsy, Mopsy, Cottontail and Peter

They lived with their mother in a sand bank under the root of a big fir tree.

So began the career of Beatrix Potter.
Now, a major exhibition of her famous drawings and letters will delight anyone who was ever a child and everyone who still is.

Beatrix Potter: Artist and Storyteller
The Pierpont Morgan Library, May 12-August 21.
29 E. 36th Street, New York. 212-685-0610
Tues.-Sat./10:30-5:00; Sun./1:00-5:00.
Julie Andrews narrates "The Tale of Beatrix Potter" at lunchtime.
Organized by Britain's National Trust/This exhibition is sponsored by
Ford

understood investment strategies, th stock market will become even more lik the highly speculative commodities pit and small investors will never be hear from again.

But proponents of stock-index arbitrage and portfolio insurance say government intervention would be like horse-and-buggy-era politicians banning th development of the car because it mad some people uncomfortable. If the financial industry doesn't evolve here, they argue, other countries will take the lea and another prospering United State business will be lost.

"I feel overwhelmed—the lonely voic of reason," says Chase's Seff. "You'r talking about stifling economic growth.'

His solution? Chase is now working t develop a product that will permit smal investors to form a trading program o their own.

GETTING HART-SCOTTED

SENATORS PHILIP HART AND HUGH Scott and Congressman Peter Rodino never imagined that they would become the accomplices of corporate raiders when they introduced their amendments to the antitrust act in 1976. But that's just what their bill, known as the Hart-Scott-Rodino Antitrust Improvements Act, has made them.

What started out as a good idea to prevent the growth of monopolies has turned into a cheap, $1,000 trick used by numerous corporate harassers to bump up the price of their stock holdings.

The twist came last year when the government decided that investor partnerships must inform a company whenever they accumulate $15 million worth of a stock—a relatively small amount by Wall Street standards. Before that, partnerships were excluded from the rules but did have to speak up only if they owned 5 percent of a company's shares.

Early this year, MCA, Inc., was Hart-Scotted by Donald Trump, who dutifully informed the Federal Trade Commission that he had acquired a chunk of stock. Even though MCA's stock rose sharply, as if a normal takeover situation were brewing, Trump hasn't yet announced that he has followed through on threats to buy additional shares. He wouldn't comment last week, but some experts suspect that he may actually have sold the MCA stock he did own.

Wall Street is now waiting to see whether the Dart Group's recent Hart-Scott filing on Woolworth turns out to be another false alarm. Last week, speculators were losing patience when unconfirmed rumors spread that Dart was secretly selling its Woolworth stock after the price had been driven up.

One philosophical speculator who's been burnt takes Hart-Scott filings in ride and urges the public to be cau-ous. "They may or may not end up be-ig important," he says. "It depends on ho's making the filing."

HAPPY TALK

ɔSEPH FESHBACH DARES ANYONE TO SAY iat the stock market isn't doing well. he feisty technical market analyst at rudential-Bache points out that over-ie-counter stocks are up 14 percent this ear, and that the 1,700 stocks that make p the Value Line Index gained 13 per-ent. Furthermore, he says, the economy healthy and will continue to expand, nd the average American will have a rosperous year.

Brokerage houses on Wall Street, eshbach says, are the ones having prob-ms—mainly because they are losing the ommissions usually generated by selling tock to small investors.

The 30-year-old Feshbach is a rare nd—he actually likes the stock market. My strong opinion is that there is no ıajor risk in the stock market," he says. There is not going to be another big lowner."

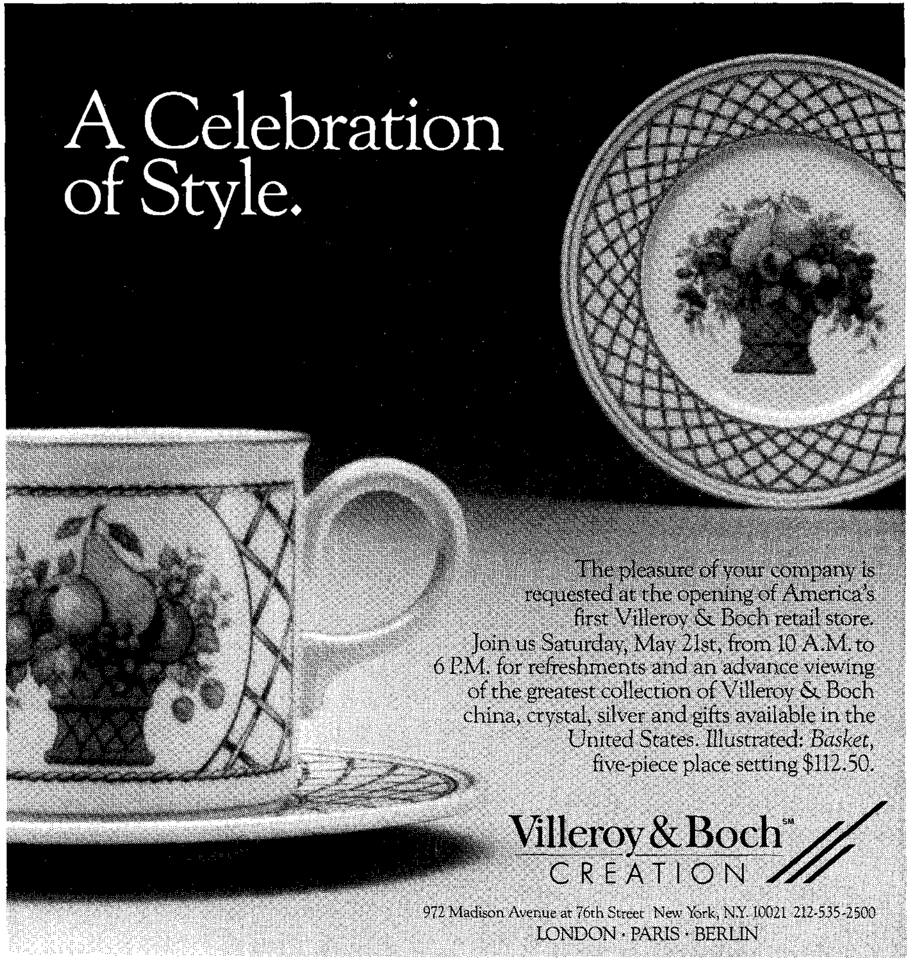
Here's what Feshbach told clients in a ecent report: "When the market makes t easy to be bearish, it's probably time to uy stocks. I think investors are in a give-ıp phase that I expect will be followed by resumption of the market's upward limb to Dow 2400 later this year."

Feshbach is no Pollyanna. He admits hat it will take cunning to make money in he stock market this year, which means icking the right stocks in technology, en-rgy, basic industry, and a select group of econdary stocks.

In other words, don't let interest rates care you. "I have a 90 percent chance f winning this year," Feshbach says ockily.

THE RUNOFF

RED HERVEY, THE 78-YEAR-OLD FOUND-r of the Circle-K Corporation, con-irmed that he has sold his remaining 6-nillion shares in the company. It was ıot, however, to some mysterious Euro-ean buyer—as rumor had it—but to 3ear Stearns.... Barry and Alan Lafer ıre quitting the arb firm of Lafer, Amster ℓ Company.... Bankrupt Haas Securi-ies is being looked at by the U.S. Attor-ıey's office, according to a source con-acted for information. The firm's lawyer vould not comment.... An employee of Shearson Lehman's mergers-and-acqui-itions department was bragging at a re-ent cocktail party that his firm was look-ng to find someone interested in buying May Department Stores Company. But hey weren't having much success, he complained, because Sears, Roebuck ınd Company just wasn't interested. ▬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The pleasure of your company is requested at the opening of America's first Villeroy & Boch retail store. Join us Saturday, May 21st, from 10 A.M. to 6 P.M. for refreshments and an advance viewing of the greatest collection of Villeroy & Boch china, crystal, silver and gifts available in the United States. Illustrated: *Basket*, five-piece place setting $112.50.

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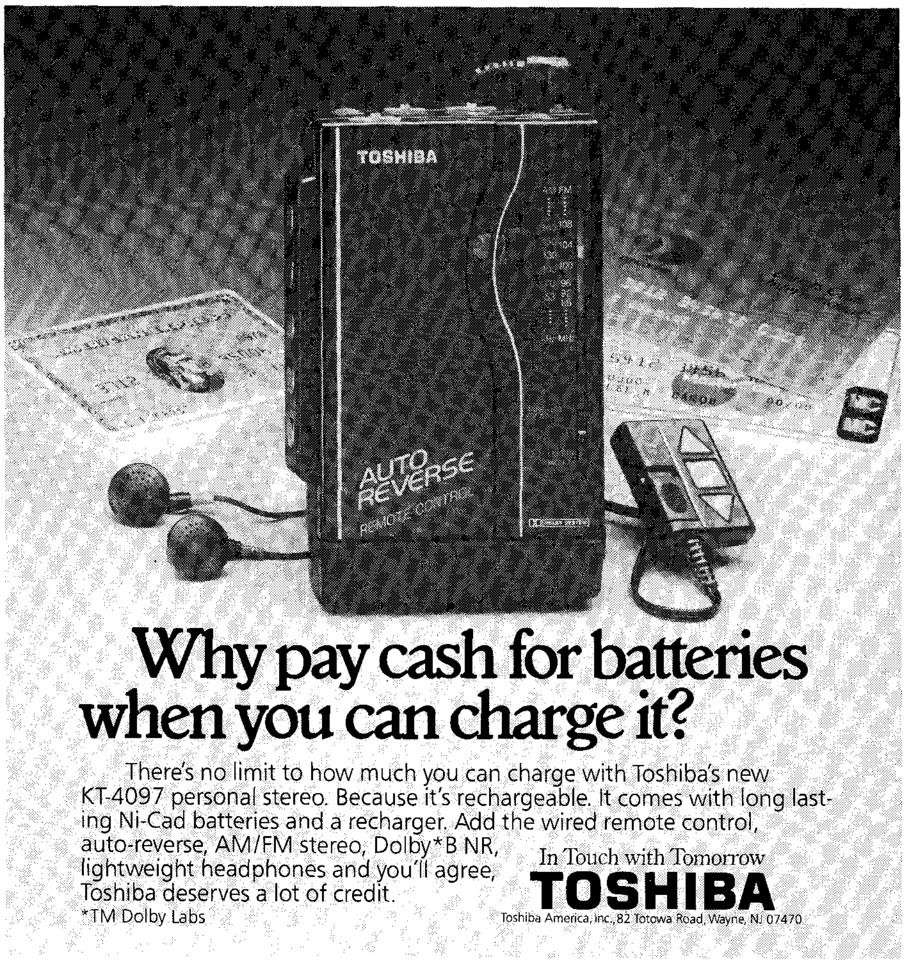
Why pay cash for batteries when you can charge it?

There's no limit to how much you can charge with Toshiba's new KT-4097 personal stereo. Because it's rechargeable. It comes with long lasting Ni-Cad batteries and a recharger. Add the wired remote control, auto-reverse, AM/FM stereo, Dolby*B NR, lightweight headphones and you'll agree, Toshiba deserves a lot of credit.
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FAST TRACK

EDITED BY ERIC POOLEY

TRUE TALE

Honest Underground

When I moved to New York from Connecticut last winter, I couldn't fathom why people here rushed so. *I* wasn't in a hurry, so I refused to run for a train. If I made it, great. If not, I wasn't meant to.

That attitude lasted until the end of my second month in Manhattan. One morning, I stepped up to the token booth at the 86th Street station, asked for a ten-pack, and handed the clerk a $20 bill just as the No. 1 train screeched to a halt. I grabbed the pack, tore it open, pulled out a token, jammed it into the slot, ran across the platform, and slipped through the closing doors. I settled into a seat, pleased at my success. But my elation vanished when I realized that I'd left my $10 change at the token booth.

I became furious: I'd given in, joined the ranks of frenzied straphangers. I'd let the city get to me.

At the office, I called the Transit Authority to report my loss and was told my claim would be investigated. After the call, colleagues ridiculed me: "You did *what?* You think you'll get your money back? You treated that clerk to lunch." I felt silly.

On March 29, I received a letter from TA president David L. Gunn and a check for $10—"unclaimed change left by passenger." The 86th Street token clerk—a man named Bob Patel—had *not* dined out on my $10.

I've learned my lesson: no more rushing. And I've learned something about the subways that most native New Yorkers don't know: There are some honest people down there.

Lisa Murray

BRIEF LIVES

MAJOR BETTY'S TRAVELING SHOW

At two in the morning on the corner of Tenth Avenue and 15th Street, a gray-haired woman leans out the window of a van and calls to a shadowy figure.

"*Yo,* how you *be?*" says Major Betty Baker of the Salvation Army in her light Scottish brogue. "Want some hot chocolate?"

With Bill Herschler, her driver, and Wendy, her dog, Baker, 62, cruises the Manhattan streets from 10 P.M. to 4 A.M. five nights a week, handing out snacks and punch to prostitutes and street people. After four years on the job—driving from the Salvation Army men's residence on the Bowery to Times Square to the welfare hotels of the East Twenties—Baker has befriended hundreds of damaged men and women. Many of them call her "Ma."

When the van—with the words SALVATION ARMY EMERGENCY DISASTER SERVICE stenciled on its side—makes a stop, the lights go on, the serving window opens, the cups and cocoa come out. Tonight, Baker also brings along a doctor to examine a diabetic, transsexual prostitute—made-up, working the streets, emaciated except for her silicone breasts. At another stop, a teenage hooker comes over.

"You pregnant, sweetie?" Baker asks softly.

"Yeah."

"How far gone?"

"Seven."

"What're you goin' to do?"

"Havin' it in Jersey." The girl walks away.

"I'd love to take them in my arms and take them someplace," says Baker, who hopes to open a halfway house for prostitutes. So far, she says, she has managed to persuade a few "babies" to leave the life and return home.

In 1946, Baker moved to the U. S. from Scotland with a husband who soon disappeared, leaving her sick and alone in a Maryland hospital. "After I was divorced," she says, "I had an experience with God." She went to Bible school, did missionary work in Kentucky, then moved to New York, joining the Salvation Army in 1969. "Her unending energy gives these people some hope," says Wilhelmina Holliday, the Police Department's deputy commissioner of community affairs.

Baker greets a group of windshield washers. "Hi, Ma," says one. "Can I get something for my friend? It's his birthday."

"There could be a cap in here big enough," says Baker, rummaging through a box. "Hey, birthday boy, would you like a new hat?"

"Yes, ma'am, can I wear it now? Don't look at my hair," says the man, donning the knit cap and heading off. "Happy birthday," says Baker. "And many more."

Kathryn Bonn

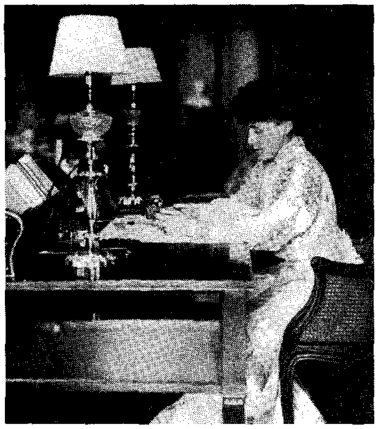
SALVATION ARMY

"Yo, *how you* be?"

Photograph by John Chiasson/Gamma-Liaison. Illustrations: top, Guy Billout; left, Anthony Russo.

QUALITY LIT

A VISIT TO THE MOUNT



Wharton at work, c. 1905.

I NEVER REALIZED HOW much Edith Wharton loathed New York until I visited her house in the Berkshires—a universe away from what she called the "intolerable ugliness" of Victorian Manhattan. It seemed an appropriate moment to make this pilgrimage: Wharton's letters are to be published in July by Scribner's—letters in which she discusses her "housekeeperish" side and her love of country life and quiet. It has always seemed ironic that a writer so inextricably linked with her depictions of New York society should have built her first real home far away, in the hills of western Massachusetts, and that it was from a bedroom overlooking pine trees and a lake—not the brownstone-lined streets she detested—that she re-created a *fin de siècle* New York so eerily like our own: its plotting arrivistes, its emphasis on money, and its overstuffed, "rapidly evoked" drawing rooms.

The Mount, as Wharton's house is called, lies just outside the town of Lenox, Massachusetts, about three hours from New York. A small sign points the way to its white gates and to a gatehouse—both slightly shabby now and in need of paint. The road leading to the house is bumpy, the vegetation tangled; a huge tree, felled by a recent storm, lies uprooted to one side. Even so, it remains a thoughtful, controlled approach, one that wends its way through a forest of maples to a progression of vistas and finally to the strict white stucco house itself—a structure radically unlike the dark baronial conglomerations of Wharton's considerably richer neighbors (the Sloanes, the Choates, the Westinghouses).

Designed by the New York architect Francis Hoppin, and completed in 1902, when Wharton was 40, The Mount is a synthesis of much that Wharton had admired in Europe, a rebellion against the bric-a-brac-choked, heavily upholstered interiors of her girlhood. It sits atop a hill, and has dark-green shutters and a severe entrance court defined by high curving walls—an effect at once very French and very Yankee.

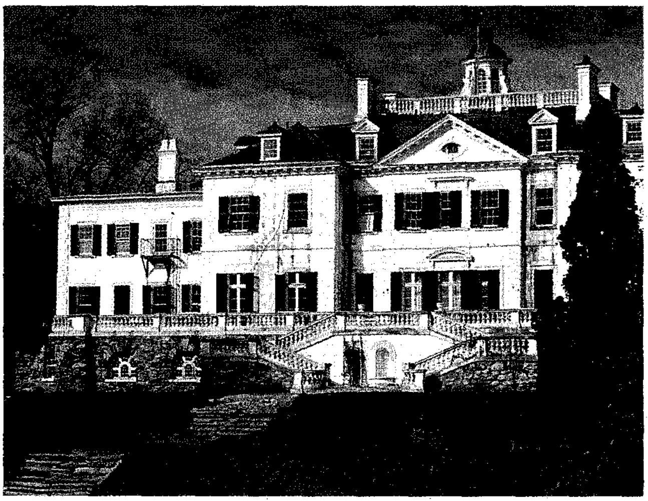
I CAME TO THE MOUNT ON A WINDY, SUNNY, SILENT afternoon, and rang the bell, half expecting that no one would answer. A moment later, Scott Marshall, the young man who was to be my guide, appeared. Caretaker and Wharton scholar, he is the assistant director of Edith Wharton Restoration, Inc., which has reclaimed the house and opened it to the public (the previous owner was a girls' school called Foxhollow).

He led me inside, passing into a small rectangular room with an Italianate feeling (walls simulating those of a grotto; terra-cotta floor) and then through tall French doors to an elegant stair hall. The second floor contains the public rooms—the pale, terrazzo-floored gallery, the paneled library, the dining room, the *salon de famille*, which opens to a terrace reminiscent of a Tuscan villa. The rooms are light and disciplined, opening on a central axis—perfect examples of the architectural simplicity and order that Wharton espoused in her first book, *The Decoration of Houses* (written in 1897 with the architect Ogden Codman Jr.). Here and there is an odd bit of furniture—none of it Wharton's—as well as photographs depicting the rooms as they were during her time. With their simple surfaces, unfettered windows, and carefully chosen pieces of eighteenth-century furniture, the rooms look astonishingly contemporary.

It is more difficult to envision the third floor as it once was: The bedrooms are currently being occupied by members of an acting troupe (Shakespeare & Company, which puts on productions here during the summer). We peeked into the main guest room, used by Henry James, and then into Wharton's own bedroom, only to find that both are furnished with the weird eclecticism of a college dorm. It is only the breathtaking view that rescues her bedroom and makes it possible, despite the chaotic décor, to imagine Wharton writing in bed there in the early morning, as yet uncorseted and unconstricted, the pages of a novel in progress dropping to the floor.

WE CLIMBED TO THE FOURTH FLOOR, WITH ITS comfortable and enlightened servants' quarters, and then to the cupola, with its splendid view through the trees to Laurel Lake. Below lay the vestiges of a formal garden: It is overgrown now, the yews unruly, the ruins of Wharton's pet cemetery visible on a small hill in the distance. Marshall continued to describe the house and its history, and the plan to raise money to restore The Mount (there is a benefit planned for November in New York, according to Wharton Restoration president Thomas Hayes). Yet it seems that The Mount, more than most houses, has always had to struggle to fulfill its original owner's vision—for Wharton's imagination and taste tended to exceed her budget. Included among her letters is a revealing note to William Brownell, her editor at Scribner's; it is dated September 12, 1902—one week before she installed herself at The Mount. "Many thanks for the cheque for $2,191.81," she writes, "which, even to the 81 cents, is welcome to an author in the last throes of house-building."

FRANCESCA STANFILL



The Mount today.

Photographs: top, courtesy of Edith Wharton Restoration; bottom, Bill Binzen/Stock Market.

CHOW

The Sample Stampede

THE YOUNG WOMAN IN the pink rayon blazer leans over a cardboard box, pulls out a wrinkled khaki jacket, examines it, and then flings it away. She doesn't speak—just digs deeper into the box of tangled, heavily discounted designer clothing. Beside her, a woman yanks something from the depths of the same box—a champagne-colored silk-satin blouse. That, too, is quickly tossed aside.

"Filene's Basement is better," says Pink Jacket. "Everything there is on racks."

It's the season for designers' spring sample sales, and in the early-morning rush at the Perry Ellis sale, in the basement of 1457 Broadway, 150 bargain hunters carry armloads of skirts while searching for that perfect size-8 silk blouse—the one that was out of reach at retail but is irresistible at wholesale. (A black-and-white cotton sweater that sells for $300 at Macy's, for example, went for $150 at the sale.) Some of these prizes were worn by sweaty runway models, but even with dry-cleaning costs, they're bargains.

"This is $15!" cries a young blonde, on her knees in front of a box of men's wear. She holds aloft a white oxford shirt. "But is the collar wing-tipped?" asks her companion. "I need *wing-tipped*." Alas, it is not, so she resumes her digging.

Sample sales aren't big business for designers; most don't advertise them, as if they're ashamed to court discount consumers. But the sales are major events for shoppers—some scout months in advance at stores and fashion shows, then slash through the sales with military precision.

There are sample sales year-round, but spring is an especially good time: French Connection (May 16–20), Harvé Benard (May 18–20), Liza Bruce swimwear (May 18–20).

Some advice for novices:

☐ Get some sleep the night before. It takes concentration to nab the last silk blouse buried beneath five dozen pairs of stone-washed jeans.

☐ If you must bring a friend, make sure it's a shark ready for a feeding frenzy. This is no time for small talk.

☐ If someone is looking at a garment you want, show no interest—that would increase its worth. Say, "Too bad the seams are uneven." Pretend to die for something else. Once you've discouraged the competition, move in for the kill. MEREDITH BERKMAN

GALLOPING CONSUMPTION

Inside Il Bianco

AT DINNERTIME ON Mother's Day, Il Bianco—one month old and already the hottest Upper East Side restaurant since Petaluma—is facing gridlock. We've been in this gorgeous white room (1265 Third Avenue, at 73rd Street) for over an hour, and the main course has yet to arrive.

Our waitress, Tina Berisha, a young woman with an Italian accent, is apologetic. "We never expected to be this busy *today*," she says. "The terrace opened for the first time, reservations were not written down, the kitchen just took a big order and can't keep up."

Busboys are arguing; waiters are weaving, trying to move through the mob.

"It's been like this since the night we opened," Tina says. "The bar gets so packed it takes me 30 minutes to serve a cup of coffee. Everyone wants to be here now. The idea is to be seated when everyone *else* is standing at the bar. No one cares how much the food costs. If you're seated, you must be somebody."

Tina, raised in Rome, is an expert on the Scene. "I came here from Il Palazzo—the owners are the same. I knew it would be good because all the customers from Palazzo and Cafe Iguana were coming here. These are the people who have paid for my rent and my car for years. They only go to trendy places."

Tina and the staff, waiting for gridlock.

The life span of a hot spot, she says, is eight months. "The first place was Caffe Roma," she says. "Then people returned to Canastel's. Palazzo was good for ten months, and then Cafe Iguana started. You can tell where the next place is going to be when you hear seven tables talking about it on the same night." For the moment, Bianco is it.

Finally, the penne alla vodka and pollo alla diavolo are served. Both pasta and chicken are merely passable—but we're too full of sourdough bread to care.

After 10 P.M., the place fills with couples—young women in skintight pants, attractive men in loafers without socks. Everyone is tan—except the two of us, the busboys, and Tina, who brings the check.

"I'm going out someplace tomorrow night for sure," she says, adjusting her hair and waiting for me to sign the tab. "I'm really tired, but I'm going to have a late Mother's Day dinner with my mother. I'll probably take her up to the new Marriott."

JANE FREIMAN

PRICES

HERE'S WHAT IT COSTS TO find out what the stars hold:

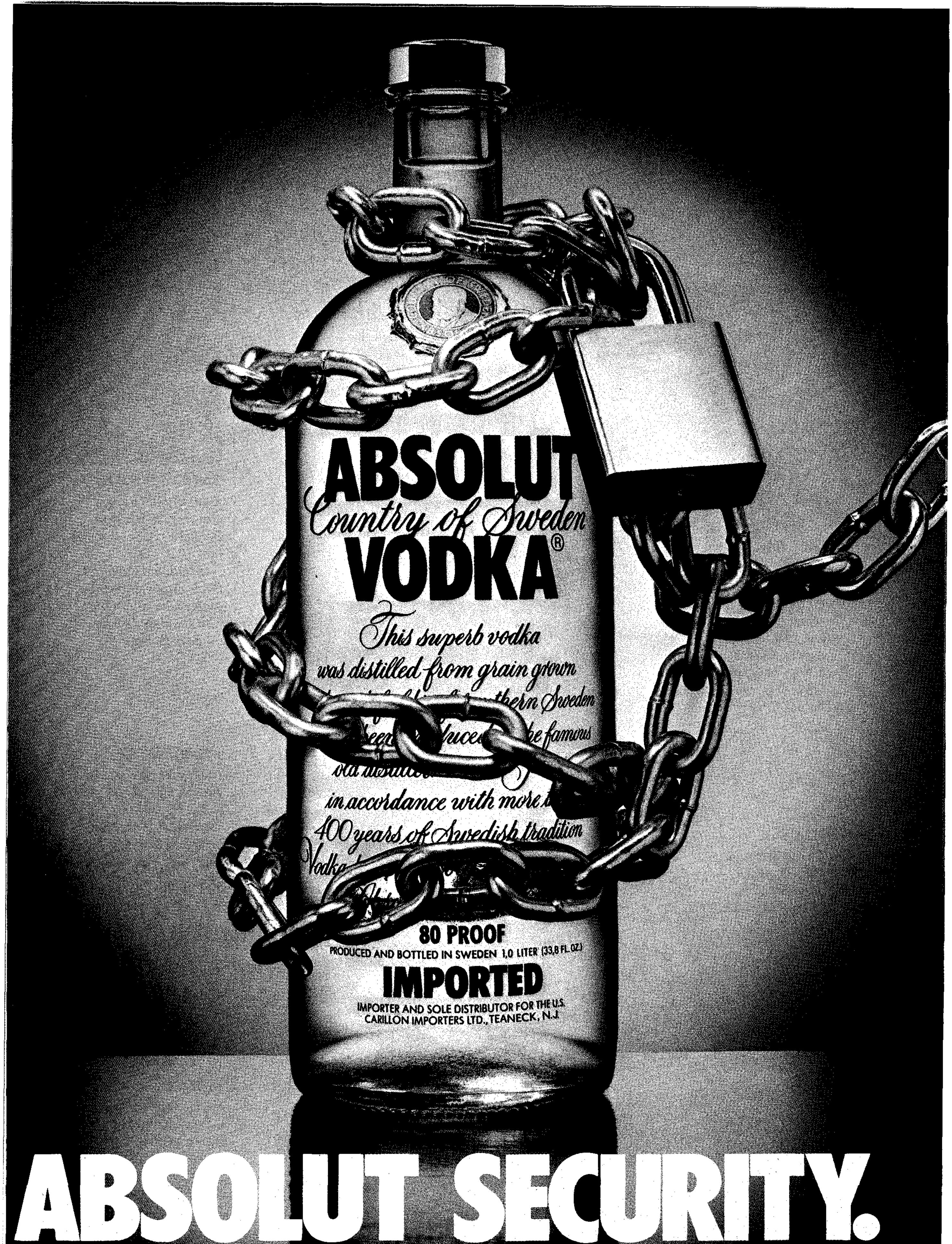
☐ Astrological chart, based on one-hour interview, from Aquarian Age Astrologer (124 East 24th Street), $75.

☐ Party palm reader, from Above & Beyond Psychic Parties (310 East 46th Street), up to $200 an hour.

☐ Tarot-card reading at Gypsy Tea Kettle (137 East 56th Street), $8.

☐ Natal chart with two-year forecast from Lynne Palmer (1675 York Avenue), $120.

Photograph by Erica Lansner/Photoreporters. Illustration by Isabelle Dervaux.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RUTH RECOMMENDS

BY RUTH GILBERT

The Ronny Whyte Duo (Frank Tate on bass) plays Monday and Tuesday through June at Cameos Restaurant on Columbus Avenue. Whyte's a premier interpreter of the popular song as well as a skilled songwriter. Try him, you'll like him.

'MRS. DALLY HAS A LOVER'

Judith Ivey and Ron Orbach are the stars of a romantic comedy about love upstairs and downstairs. It's just opened at Westbeth Theatre Center and runs through June 5.

'WILLOW'

Willow (Warwick Davis) listens to the advice of a village sorcerer (Billy Barty) in a film set in far-off, mountainous places. Ron Howard directed it, and it opens May 20 at Loews Tower East, 34th Street East, and Paramount.

KAYE BALLARD

Working 42nd Street at Last! *is the title, and Kaye's at the Kaufman Theatre through June 12. With her, in a program of comedy and songs, are Arthur Siegel, her piano accompanist, and cellist Miss Faun.*

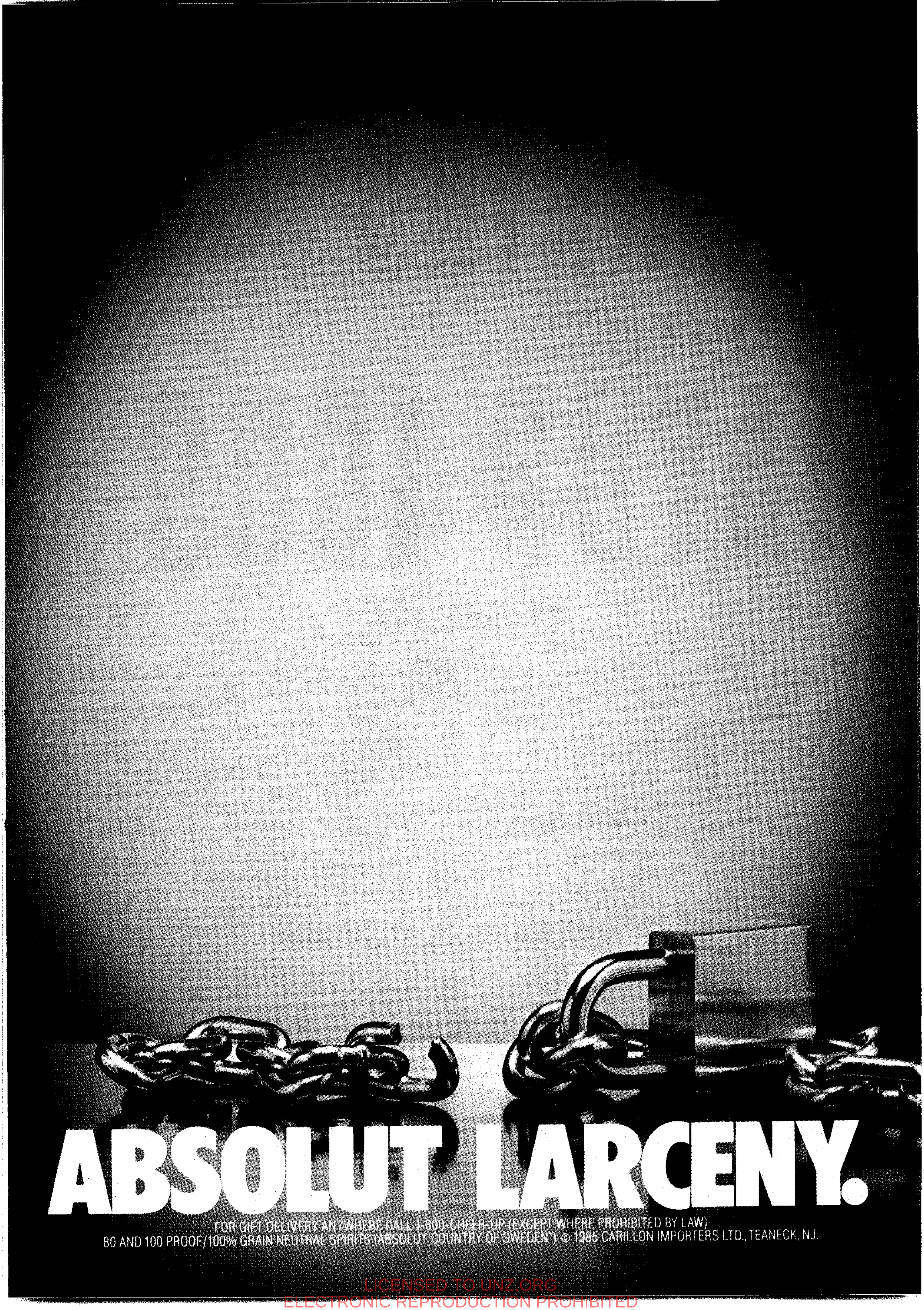
'25 FROM THIRTEEN'

A thoughtful Helen Hayes is seen in Don Perdue's exhibit, through June 12 at the International Center of Photography, showing people who've worked with Channel 13 over the past 25 years.

'EYEWITNESS 88'

The results can be seen through May 28 at Nikon House in Rockefeller Plaza. Here is Igor Gavrilov's 1987 Life of a Young Inmate Inside a Labor Camp, *which took a second prize. (It's the first time Soviets have submitted entries—*glasnost!*)*

Photographs: top left, Martha Swope Associates/Carol Rosegg; center, Keith Hamshere; top right, Don Perdue; bottom left, Roy Blakey; bottom right, Igor Gavrilov, U.S.S.R. Ogoniok.



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THE UNMAKING OF THE MAYOR 1989

HOW KOCH COULD BE BEATEN

BY JOE KLEIN

On April 13, the day after the Williamsburg Bridge was closed to traffic, Edward I. Koch pursued business as usual in New York, engaging in his typically rich and varied round of public appearances, free-form media harangues, and meetings with city officials, including one with city comptroller Harrison J. Goldin and assorted aides to both men. The comptroller, whose relations with the mayor have run hot and cold over the years—mostly cold, recently—asked Koch straight out, "Ed, what are you going to do about the bridge?"

The mayor did not pause an instant. "I'm going to tell my driver not to use it anymore," he said.

It was classic Koch, delivered with Borscht Belt timing and one of his patented shrugs, and the room exploded. "I laughed," says one of those present. "But I felt bad about laughing and even worse after what the mayor said next."

"New Yorkers are great," Koch went on, still chuckling. "They'll put up with anything."

Almost anything. For more than a decade now, New Yorkers have put up with Edward Irving Koch, and—despite assorted scandals, vendettas, and battles with critics—he's been able to please most of the people most of the time. No doubt if Koch resigned tomorrow, he'd be remembered as a popular mayor who, after the fiscal crisis, helped restore the city's pride with his fresh, ironic, and distinctively New York sensibility—but also as another three-term mayor who ran into trouble from galloping ennui and corruption when his administration grew stale (as did his predecessors Fiorello La Guardia and Robert Wagner). The trouble is, Koch isn't going to resign tomorrow; indeed, he seems intent on running for a record fourth term in 1989—and even his closest friends are beginning to wonder if there isn't some way short of a coup to get the message through: Enough is enough, already.

Of course, Koch has been in trouble almost since the moment his third term began—and the municipal corruption scandals exploded simultaneously. The list of possible challengers—including the ten profiled beginning on page 34—has been growing ever since. But now, for the first time, there is serious talk among some politicians about the actual mechanics of replacing the mayor. Step-by-step scenarios—including anti-Koch Democratic reform slates and Republican-Liberal fusion campaigns—are being contemplated. New alliances are being explored. And while the unmaking of the mayor is far from a sure thing, more than a few political insiders around town have begun to talk about Ed Koch in the past tense.

"It isn't just what he said about Jesse Jackson," says one prominent public official, "although that was bad enough. The real problem is that his administration is as old and shaky and corroded as the Williamsburg Bridge. It's tired, played out. A fourth term would be an unmitigated disaster for the city, and thank God Jackson gave us an excuse to start talking about it."

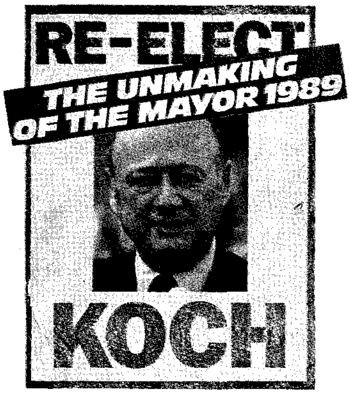
A distinct shift in public opinion does seem to have taken place after Koch's dreadful ranting during the New York primary. Opinion polls show his popularity plummeting (in one private survey, only 33 percent of local Democrats regarded him favorably). But while many of Koch's former supporters express private dismay, few are willing to put their feelings on the record.

"You hear it breakfast, lunch, and dinner," says one of the city's most prominent developers. "Everyone has had it with Koch. Everyone wants a replacement. Everyone has ideas. I used to think he was good for business in the city. Now maybe he doesn't seem so good. People are laughing at us. You can feel the earth moving under him."

Suddenly, the air is filled with names and scenarios. There is talk that after Jackson's narrow electoral victory in the city, perhaps it's time for a dignified, moderate black like Manhattan borough president David Dinkins to run. Others remember

PHOTOGRAPH BY ALEX QUESADA

"WHAT YOU MIGHT CONSIDER AN INCREASE IN RACIAL TENSION IS PROBABLY JUST AN INCREASE IN HOSTILITY *TOWARD ME.*"


RE-ELECT
THE UNMAKING OF THE MAYOR 1989
KOCH

the fusion candidacies of La Guardia and John Lindsay and wonder if a crusading young Republican like U.S. Attorney Rudolph Giuliani might revive that grand tradition. New names like special state prosecutor Charles "Joe" Hynes, former MTA chairman Richard Ravitch, and Ford Foundation president Franklin Thomas suddenly seem fresh and unencumbered. Long shots like Queens assemblyman Alan Hevesi and Manhattan city councilor Ruth Messinger suddenly seem shorter. Even some of the usual suspects, like City Council President Andrew Stein, are celebrated for their "name recognition" and experience. Their liabilities seem an afterthought.

Meanwhile, the mayor stumbles and appears increasingly vulnerable. Each day brings new tremors, embarrassments, and straws in the wind. The Williamsburg Bridge is closed. The police and fire commissioners nearly come to blows over emergency services. Koch calls his top two transportation officials "dummies." The New York *Times* invites the mayor's arch-enemy, Jack Newfield of *The Village Voice,* to grace its pages for the first time in fifteen years with an op-ed piece called "Who Can Beat Koch in '89?"

"That Newfield piece certainly turned a lot of heads," says one potential candidate. "It sent a message: The establishment is walking away from Koch. Even the *Times* is up for grabs this time around." (The *Times* abruptly sent a different signal last week, congratulating Koch on his new austerity budget.)

THROUGHOUT, THERE IS THE DRUMBEAT OF THE MAYOR'S BElated and irrelevant attempts to explain what he *really* meant when he criticized Jackson. He isn't apologizing, mind you. "I regret the ineffectiveness of my criticism," he told me. "But I'm proud of the fact that I had the courage to criticize.... I'm not sorry I did it. Some people would like to hear me say I'm sorry I criticized Jesse Jackson. I believe I paid him the highest compliment by taking him seriously."

And on and on. In all this, there is not a hint that Koch has any idea of the effect his words have had in the streets of the city. Friends say that he seems increasingly unaware of *anything* outside his immediate proximity. "What you might consider an increase in racial tension," he told me, typically, "is probably just an increase in hostility *toward me.*"

"You know his problem?" says a borough president. "Koch doesn't have anyone who sees him in his underwear at night. He doesn't have a wife who can say, 'Ed, shut up. You're acting like a jerk.' He lives alone in that big house. He has no restraints. If he wants to go down to the fridge and stuff his face, he goes down. If he wants to rant, he rants. He is surrounded by sycophants. No one calls him on his bulls---. I think, over time, he has lost his grip on reality."

FIORELLO LA GUARDIA LIKE KOCH, HE BEGAN TO RUN INTO TROUBLE DURING HIS THIRD TERM, AS HIS ADMINISTRATION GREW STALE.

"The clutch began to slip when he was elected," says a state official who knows the mayor well. "It has continued to slip to the point where there's no control at all anymore."

"If he continues to behave so . . . so, ah, eccentrically," says a prominent financial wizard, "he will have to be replaced."

The slipped clutch seems the metaphor of the hour. The not-so-subtle subtext is a widespread feeling that the mayor has been different, more extreme, more full of himself, since his mild stroke last summer. There is constant speculation that Koch is on the brink of a physical or mental breakdown, that his fourth campaign for mayor will devolve into a public tragedy. But there is another school of thought as well, a minority opinion: that Koch's recent divisive behavior has been purposeful, that the attacks on Jackson were the opening salvo in his re-election campaign.

"The mayor is a very brilliant, very clever politician," says Harrison J. Goldin. "I wouldn't be surprised if he were trying to make the 1989 campaign a referendum on race instead of a referendum on Koch. By attacking Jackson, he may have been hoping to lure a black into the race. He may figure that if it becomes black versus white, the numbers are with him."

The mayor says such speculation is "idiotic," of course; but if his intent *was* to polarize, he has failed miserably. Local black and Hispanic politicians seem far more pragmatic this time than they were in 1985 when the "Coalition for a Just New York" made a lame effort to find a credible minority candidate to challenge Koch. "We're looking at it differently this time," says Brooklyn assemblyman Albert Vann, a leader of the minority coalition in 1985. "Our task is to find the most electable candidate to oppose the mayor. It may be someone who is black, or it may not. We want a candidate who can beat Koch, and then be fair to all segments of the community."

"There *is* no coalition yet," says Bill Lynch, Dinkins's chief of staff. "There are just clusters of people who talk to each other—the clusters are interconnected, but we haven't gotten together yet. We're not even at the first stage in this process."

Indeed, the Unmaking of the Mayor will be an intricate ritual, a fascinating, multilevel game that will build in complexity and intensity over time. Most of the early play will take place on the telephone, over breakfast, in often clumsy private attempts by former enemies to reach out past years of rancor and find some common ground. But the *public* portion of the campaign to unseat Koch may well evolve in four distinct stages.

I. SUMMER: THE BLACK MINUET

IT IS WIDELY ASSUMED AMONG LOCAL POLS THAT THE TWO preeminent black politicians in the city—David Dinkins and congressman Charles Rangel—would have the right of first refusal for a race against Koch. It is also widely assumed that neither will choose to run.

"David Dinkins has probably the best chance of anyone to build a broad-based coalition against Koch," says Jan Pierce of the Communications Workers of America. "He could get support from both business and labor and perhaps even the endorsement of the major newspapers."

But Dinkins is also up for re-election in 1989, and it's doubtful he'll risk his current job—which he spent nearly a decade trying to win—to make a difficult race for mayor. "We'll make a decision soon," says a source close to Dinkins. "You should

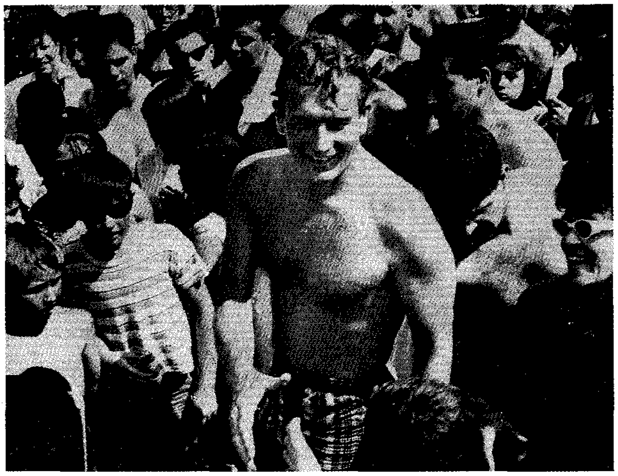
Photographs by New York *Times.*

have a clear sense of which way we're going by the Democratic Convention in July."

Rangel has told a number of people that he isn't interested in the job. (When I asked about this, he said, "Call Dinkins.") The conventional wisdom is that the Harlem congressman has a powerful position on the House Ways and Means Committee and a bright future in Washington. But it's also true that Rangel has nothing to lose by running for mayor in 1989. "Charlie may see an opportunity to make history," says a black Manhattan politician. "He may take it."

Both Dinkins and Rangel seem intent, however, on not repeating the fiasco of 1985, when Basil Paterson kept the minority coalition waiting for months before he decided not to run, which resulted in a tortured and divisive fight between Herman Badillo and assemblyman Denny Farrell. And while other black names have been mentioned—Franklin Thomas, former state Senator Carl McCall, and the ineffable Al Sharpton—it seems unlikely that any of them (or any Hispanic) would be strong enough to warrant coalition support.

"The name of the game this time is to win," says a black Brooklyn leader. "We learned our lesson in 1985. We'd rather win with a white man than lose with a black. The important thing is to get rid of Koch, and what you hear most is: We need a Jewish male to beat him. My guess is that as soon as Dave steps aside, that's what we'll be looking for."



JOHN LINDSAY HIS FUSION CANDIDACY WAS HELPED CONSIDERABLY IN BOTH '65 AND '69 BY THE ENTRY OF A THIRD MAN IN THE RACE.

II. FALL: THE GREAT WHITE HOPE

Now it gets interesting: Who is this mysterious Jewish savior?

Actually, there is one fellow who fits every aspect of the wish list to perfection—and who is admired by everyone concerned: Stanley Fink, the former speaker of the State Assembly, now in private law practice. But Fink insists he isn't interested. Should he be taken at his word? Probably. But first a few words from his sponsors:

"Fink is perfection," says a black pol. "Jewish. Outer borough—Canarsie, even. He would cut directly into Koch's strength. A liberal voting record, a fellow who actually knows how to run something. I'd go with him in a minute."

"Fink?" says a prominent banker. "Where do I sign up?"

"Fink is probably the best potential candidate," says Sid Davidoff, who helped elect John Lindsay. "He's a tough street campaigner who'd stand up to Koch."

"He gave us our due in the assembly," says Albert Vann, who lists Fink among his five most likely candidates (the others: Dinkins, Stein, Hynes, and Elizabeth Holtzman). "He's a fair man, and someone who can pull diverse groups together."

It is possible that if a coalition of minorities, labor and business leaders, and assorted borough presidents knocked on the door of Fink's law office, he might be tempted to set his lucrative practice aside. But is it likely? "In this city?" says one Fink backer. "Ha."

So scratch Fink, at least for now. Which leaves . . . well, a number of second choices—and no one immediately acceptable to all factions of the potential coalition. "We may see several different coalitions coalescing," says one borough president.

One candidate who has a rather surprising degree of support around town is City Council President and former brat Andrew Stein. "I have a soft spot for Andrew," says Newfield of the *Voice*. "He is smart enough to understand his limitations."

Those who like Stein damn him with faint praise. Those who don't are brutal. "He is a dope," says one business leader. "If he's elected mayor, the real-estate value of the city will decrease immediately by 30 percent."

On the other hand, such diverse folks as Vann, Stanley Hill of District Council 37, the Reverend Calvin Butts, and a broad swath of business leaders speak seriously of a Stein candidacy. A Democratic county leader puts it in some perspective: "Stein could be a tolerable transitional mayor. Someone to get us past Koch. He hires good people. He's been solid on the issues. He has high name recognition and could eat into Koch's strengths. I don't doubt that a lot of people who consider him dumber than a rock will hold their noses, take a deep breath, and swallow him, if only to beat Koch."

Stein has adamantly maintained his fealty to Koch and it is believed he would never challenge the mayor. At the same time, friends say recent polls that show him thrashing Koch have not escaped Stein's notice; if the trend continues, he might be rethinking his position come November.

The other candidate most frequently mentioned as a coalition choice is Hynes, who is widely regarded as the most decent human being contemplating the mayoralty, which endears him to many and raises questions among others. Hynes is not Jewish, of course, but he does come from Brooklyn and could run well against Koch among ethnics. The problem is that he's not well known, has no track record on the hustings, and may have trouble raising enough money to make the race even with the newly imposed spending limit of $3 million.

The main trouble with Stein and Hynes, in the view of those who would displace the mayor, is that neither seems strong enough to prevent other candidates from making the race, and the more candidates entering the Democratic primary, the more likely a Koch victory. "A possible solution to the problem would be to combine several of these people into a slate," says Vann. More than a few coalition-builders say a Stein, Dinkins (for council president), Hynes (for comptroller) slate would be formidable. Others, like Jan Pierce of the Communications Workers of America, say they could never support Stein for mayor. Given the opposition to *any* potential coalition choice, another, more likely scenario presents itself.

III. WINTER: CONFUSION

EVERYONE INTO THE POOL. ANDREW STEIN DECIDES TO RUN. Harrison J. Goldin decides he is twice as smart as Stein and has $1.5 million in the bank (and hopes he can overcome the public perception that he is something of a sleaze), and joins the race, too. Queens assemblyman Alan Hevesi decides he is cleaner and smarter than either of them (if more obscure). Brooklyn borough president Howard Golden figures he can play, too. Hynes sees all these Jewish males, Rangel sees all these white males, Messinger (or Elizabeth Holtzman) sees all these *males* in the pool—all of them jump in.

The list is endless—and there are those who argue that with the $3-million spending limit (including matching funds provided by the taxpayers), more candidates than usual will crowd the Democratic primary. All of which will probably benefit the mayor, who seems guaranteed to qualify for a runoff under such circumstances, or win outright with more than 40 percent of the vote.

IV. SPRING: FUSION

SITTING QUIETLY ON THE SIDELINES, CONSIDERING THE chaos with ill-concealed delight, will be Raymond G. Harding of the Liberal party. Harding knows that after the Democratic primary in September, there is another election: the real one, in November. Harding, who has never once supported Ed Koch, has choices. He can pick a Democrat—like Hynes or Jay Goldin, both of whom he likes—and give him the Liberal-party line (just as he gave it to Mario Cuomo in 1977). Or he can look across the aisle to the Republicans, as his predecessor Alex Rose did in 1965, and encourage Rudolph Giuliani to make the race as a fusion candidate.

Ah, fusion: There is magic in the concept. In 1965, a Republican named John Lindsay forced a tired three-term mayor named Bob Wagner to drop out of the race and went on to become the fourth fusion mayor of this century (after Seth Low, John Mitchel, and La Guardia).

"We had a lot of things going for us," says Sid Davidoff. "We had the unquestioned support of the *Herald-Tribune* [which ran Barry Gottehrer's four-month series, "New York City in Crisis"], financial support from Jock Whitney, political support from Nelson Rockefeller and Jacob Javits—who really helped in the Jewish community—and a slew of celebrities. It would be hard for Giuliani to put that kind of support together, but not impossible."

"I'd back a quality candidate like Giuliani," says Donald Trump. "I raised about $700,000 for George Bush in a half-hour, and I could probably do three times as much for Giuliani, because people care more about local elections."

Which may solve one problem.

But there are others: Both Lindsay and La Guardia won three-way races to be elected mayor. Giuliani would, presumably, be running one-on-one against the Democratic nominee (presumably Koch) in a Democratic city. "He has a great rationale and great credentials fighting corruption and all," says a Democratic activist. "He could have a lot of ethnic support. But it's still a long, hard pull."

No doubt, in making his decision, Giuliani will assess the mayor's strength, the level of confusion among the Democrats, and the likelihood of getting the Liberal-party line. He is already testing the waters, it is said, although a decision seems unlikely before 1989. But even if all the pieces fall into place, there will probably be strong opposition to a Giuliani candidacy.

"He's a prosecutor," says one business leader. "We don't need convictions or witch hunts or charisma. We need someone who can actually run the city for a change."

"Charisma might even be a disadvantage," says Harrison Goldin, hopefully. "It raises expectations. What we need is someone who can manage and rebuild the bureaucracy, someone who can slowly make things better—because that's the only way the city's problems will be solved."

"In the end, running the city is what's important," says Harding. "Koch has done it with his mouth; we need someone to handle the details. But the mayor will be difficult to beat, even under the best of circumstances. I can see it now: He'll let all the bridges close down—and then take credit for solving the traffic problem in Manhattan. Don't laugh. Watch. Stranger things have happened."

SO FAR, ED KOCH IS STILL THE LEADING CANDIDATE FOR NEXT YEAR'S MAYORAL RACE, BUT THE NAMES OF MORE THAN A DOZEN POSSIBLE CHALLENGERS HAVE ALREADY BEEN MENTIONED. THE CITY'S *NEXT* MAYOR MIGHT COME FROM THE FOLLOWING LIST.

AS THE CITY'S HIGHEST BLACK OFFICIAL, HE'S GAINED INDEPENDENCE AND RESPECT.

DAVID DINKINS

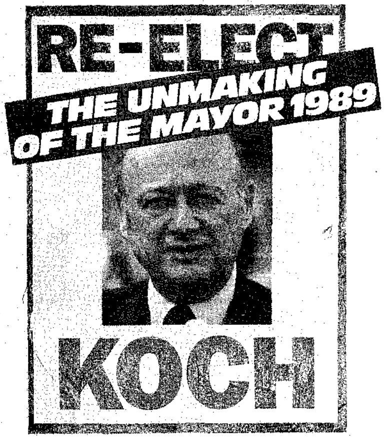
HE LEFT A STRONG, CONCILIATORY RECORD IN ALBANY BUT INSISTS HE WON'T RUN.

STANLEY FINK

Photographs by *Newsday*.

WANNA-BES AND COULD-BES

BY PETER BLAUNER


RE-ELECT
THE UNMAKING OF THE MAYOR 1989
KOCH

THE WALL IN DAVID DINKINS'S OFfice is covered with pictures of him with people like Jesse Jackson, Stanley Steingut, and Gloria Steinem. His tennis partners include Sid Davidoff and Arthur Levitt. Peter Kalikow and Donald Trump were among his campaign contributors. He has ties to black leaders as mainstream as Charlie Rangel and as militant as C. Vernon Mason.

In part because of his many relationships, critics have called Dinkins, the 60-year-old Manhattan borough president, a passive and compromised man. But over the past couple of years, he has taken several strong stands. During his 1985 campaign for his current job, for example, Dinkins denounced Louis Farrakhan for making anti-Semitic statements; at the time, other leaders were avoiding the issue. Since taking office—becoming the highest black elected official in the city—he has challenged the Koch administration on a number of major issues, including the sale of the New York Coliseum site and the failure to build affordable housing for the homeless.

AN EX-MARINE WITH A LAW DEgree from Brooklyn Law School, Dinkins, a Democrat, suffered an early setback in his political career. After serving in the state assembly, he was named a deputy mayor by Abe Beame in 1973; during the screening process, however, it came out that Dinkins had not filed federal, state, or city income-tax returns from 1969 through 1972 and owed $15,000 in taxes. Dinkins held a press conference and, with tears in his eyes, announced he was withdrawing his name. "I did not seek to evade payment of taxes," Dinkins said. "But I neglected. I failed to file."

He paid off the debt and began to work on a comeback. In 1975, with backing from Beame and City Council majority leader Tom Cuite, he became city clerk. During a decade in that office, he made two unsuccessful bids to become Manhattan borough president. By 1985, the incumbent, Andrew Stein, had decided to run for City Council president, and Dinkins won the primary with 98 percent of the black vote, 86 percent of the Hispanic vote, and 60 percent of the white vote (including 50 percent of the Jewish vote).

He lives in Harlem with his wife. Their two children are grown.

IN JULY 1985, ASSEMBLY SPEAKER Stanley Fink was visited in Albany by John Lindsay, who was lobbying for Drexel Burnham Lambert, Inc., against a bill making corporate takeovers more difficult in the state. "Stanley," the ex-mayor said, "the city can't survive this bill."

"John," Fink replied, "if the city can survive eight years of you, it can survive anything."

From 1979 to 1986, Stanley Fink was one of the most powerful Democrats in the state, ruling through intelligence, intimidation—and his Brooklyn-sharp tongue. When he announced he was retiring to practice law and make money, he left with wide respect. "We'd disagree on a lot of things and we'd get to yelling at each other," said Warren Anderson, Fink's Republican counterpart in the state Senate. "But he was a fair opponent, a fair antagonist. I'll miss him."

Now 52, Fink graduated from NYU law school and served in the Air Force before being elected to the assembly, in 1968, with the support of Meade Esposito and the Jefferson Club. Though his district included the relatively conservative Canarsie section of Brooklyn, Fink compiled a liberal voting record. He helped set up financing for the MTA's new subway cars and worked on arranging a tax cut in the early eighties. He also enjoyed good relations with minority politicians, moving black and Hispanic legislators like Albert Vann, Jose Serrano, and Denny Farrell into positions of power.

His integrity was rarely challenged, though some critics complained about his law firm, Bower and Gardner, doing business with the state Insurance Department. He retired before the scandal broke about legislators' alleged use of tax money for political campaigns.

WHEN FINK LEFT ALBANY, HE admitted that one reason was the lack of opportunity for higher office. He considered a run for governor in 1982, but with little name recognition, he decided not to challenge Ed Koch's early lead. Now, Fink says, he has "no interest, inclination, or desire" to run for mayor. But friends say that if a coalition of minority, labor, and business leaders asked, he'd find it hard to refuse.

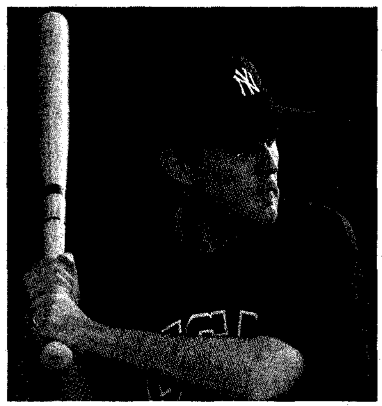
Fink and his wife, who have two grown sons, live in the Bergen Beach section of Brooklyn.

CHRIS SMITH

WANNA-BES AND COULD-BES

EVEN ED KOCH SAYS THIS TOP PROSECUTOR WOULD MAKE A "FORMIDABLE CANDIDATE."

RUDOLPH GIULIANI



BEFORE BECOMING THE U.S. ATT(
ney here in 1983, Rudolph G
liani had a single public encounter w
Ed Koch. It happened in 1974, when G
liani was a young assistant U.S. Attorn
prosecuting former Brooklyn congre
man Bert Podell and Koch was a char
ter witness at the trial. "Aren't you t
same Congressman Koch who testified
behalf of Frank Brasco [a congressm
convicted of bribery] in this same cou
room three months ago?" Giuliani ask

"Yes," said Koch.

"No further questions!" Giuliani sa
Two days later, Podell pleaded guilty

HIS CAREER HAS BEEN SHADOWED BY CONTROVERSY, BUT HE KEEPS ON WINNING.

HARRISON J. GOLDIN

WHEN HE WAS YOUNGER AI
not so shadowed by controv
sy, Harrison J. Goldin got the *Times*'s e
dorsement for comptroller in the 19
Democratic primary. He did not get t
paper's endorsement in 1973, but h
campaign literature used the four-yea
old editorial anyway, omitting the nam
of his 1969 opponents and running t
date of the piece in minuscule type, cr
ating the impression that the paper st
supported him.

Goldin, now 52, has been accused
doing far worse things over the year
but he has never been legally charge

PROSECUTING THE TOUGH HOWARD BEACH CASE RAISED HIS POLITICAL STOCK.

CHARLES J. HYNES

EARLY LAST YEAR, WHEN GOVERN(
Cuomo first proposed bringing
Special State Prosecutor Charles
Hynes to break the impasse in the racia
ly charged Howard Beach case, bo
sides protested. Activist lawyers ar
black officials called Hynes a racist, c
ing his 1984 defense of two white firem
against harassment charges made by
black firewoman. Mayor Koch called H
nes's appointment "a dangerous prec
dent," and Norman Podhoretz com
plained in his column that Cuomo wa
"pandering" to the activists.

Nearly a year later, three of the Hov

SHE REMINDS BACKERS AND CRITICS ALIKE OF THE YOUNG, REFORMIST ED KOCH.

RUTH MESSINGER

THE BEST THING ABOUT CITY COU
cil member Ruth Messinger, h
supporters say, is that she makes peop
uncomfortable. According to her critic
that's the worst thing about her. Peop
on both sides agree, however, that th
politician she reminds them of most
the young, reform-oriented Ed Koch.

The comparison is a strange one co
sidering that Messinger, 47, and Koc
have clashed repeatedly since she wa
first elected to the council in 1977, th
same year Koch first won the mayor
race. In 1981, she broke one of the ca
ons of city politics by going against th

Photographs: top, Gianfranco Gorgoni/Contact Press Images; top center, Jim Pozarik/Gamma-Liaison; bottom cen
Mary Allen; bottom, Erica Lansner/Photoreporters.

nspiracy and conflict-of-interest ırges.

Since then, Giuliani, 43, has caused blems for a number of the mayor's ends. Investigations by his office led to racketeering conviction of Stanley edman and opened the door to probes olving officials in the Koch adminis-tion. With convictions against Ivan esky and "Fat Tony" Salerno—as well volumes of favorable publicity—Giu-ni has become the most famous prose-tor in the country. So when he decided t to run against Senator Daniel Patrick ynihan—after squabbling with Senator Alfonse D'Amato about who would succeed him as U.S. Attorney—many state Republicans were disappointed. Giuliani, however, made it clear that he would still consider running for mayor or governor.

"If he were to run against me or anyone, he'd be a formidable candidate and could never be discounted," Koch said.

GIULIANI GREW UP IN BROOKLYN and graduated from NYU law school. After five years in the U.S. Attorney's office, he went to Washington in 1975 as an aide to Deputy Attorney General Harold Tyler. Though he'd been a Democrat and later an independent, he changed his party affiliation to Republican. With Jimmy Carter's election, Giuliani returned to New York to practice law. In 1981, he became the No. 3 man in the Reagan Justice Department. Two years later, D'Amato asked him to consider taking "a step down" by becoming the U.S. Attorney for the Southern District of New York. Giuliani's political visibility and stock have been rising since.

He lives with his wife, Channel 11 news anchor Donna Hanover, and their young son on the Upper East Side.

th any wrongdoing, and he is serving fourth term as city comptroller.

N 1981, THE CITY'S INVESTIGATION Department cleared him of alle-tions that he abused his office in con-ction with the awarding of bus-stop-elter franchises; the department's re-rt, however, criticized Goldin for ding to "the appearance of impropri-" in the process. Last year, Goldin ad-tted that he'd made several phone calls help his friend Ivan Boesky raise mon- for his investment company; Goldin so admitted he had personal investments in the "low six figures" in two other Boesky companies. He was cleared of ethical misconduct. Most recently, Joseph Bernstein, a real-estate man and a front for the Marcos family, told the State Commission on Government Integrity that during lunch at the Plaza, Goldin asked for a $50,000 campaign contribution. "He said he was thinking of running for mayor," said Bernstein.

Goldin has done well with the voters. In 1965, at 29, he became the youngest member of the state Senate. Eight years later, he was elected comptroller. "I think he has one dramatic failing," Matty Troy said that year. "His ambition to be mayor is blinding his better judgment." But after the fiscal crisis, Goldin helped rehabilitate the city's accounting process and revive its bond rating. He was one of the officials who made the city pension funds divest holdings in companies that do business in South Africa. He also became a persistent critic of Mayor Koch, though the comptroller's office did not play a major role in exposing corruption in the administration.

Goldin, who has a degree from Yale Law School, lives with his wife and three sons on the Upper East Side.

d Beach defendants—white youths ac-ısed of assaulting three blacks, leading the death of one—were found guilty of anslaughter; black leaders praised ynes for helping heal the city's racial ounds; and speculation started about e prosecutor's running for mayor.

Hynes, 52, who is a good friend of the vernor's, has been a known quantity nong political insiders for years. An ex-arine and a former Legal Aid lawyer, grew up in Flatbush and graduated om St. John's law school. In the early venties, he worked for Brooklyn D.A. ıgene Gold, and in 1975, Governor Carey recommended him for prosecutor in the nursing-home scandals. Three years later, Hynes lost a bid to become the Democratic nominee for state attorney general, and Koch passed him over in selecting a police commissioner. He later served as fire commissioner before going into private practice.

IN 1985, CUOMO CHOSE HIM AS SPECIAL state prosecutor to investigate the city's criminal-justice system. By the next year, his office had enough evidence against two Brooklyn police officers to get them to act as informers, breaking open the 77th Precinct scandal. Hynes used a similar tactic in the Howard Beach case by getting one of the white youths to testify against the other defendants in exchange for a reduced charge.

In the aftermath of the Howard Beach case, some people pointed out that Hynes keeps a summer home in Breezy Point, a private, all-white enclave in Queens. "I didn't go to Breezy Point to get away from blacks," responded Hynes, who lives the rest of the year with his wife in racially mixed Flatbush. (They have five children.) "I went there because I couldn't afford the Hamptons."

cumbent and supporting Assembly-an Frank Barbaro in the Democratic ayoral primary. In turn, Koch—who as labeled Messinger an extremist—en-orsed her opponent, Pat Wagner, in the 985 council primary. Messinger won at race easily.

SHE IS PROBABLY BEST KNOWN FOR her attacks on real-estate develop-s and on the city's tax-abatement sys-m, which she says costs up to $250 mil-on in lost tax revenues annually. She as fought hard on behalf of poor people her district, which includes Clinton and the Upper West Side, and she's strongly opposed Westway and been very critical of aspects of the 42nd Street redevelopment projects. Earlier this year, Messinger sponsored a bill to impose binding arbitration when substantial rent increases are asked of commercial leaseholders. She did little to help her own fund-raising efforts by complaining about the relationship between city officials and developers who help finance their campaigns.

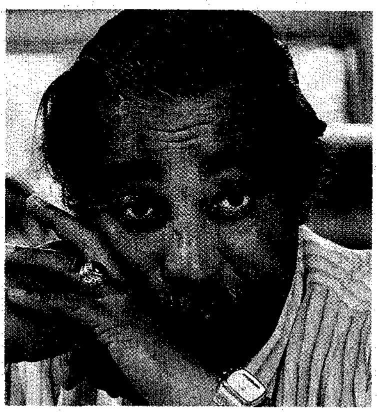
Messinger graduated from Brearley, was magna cum laude at Radcliffe, and picked up a master's degree in social work from the University of Oklahoma. While raising three children, she ran for the state assembly in 1976. She lost by 73 votes to Jerry Nadler, but the next year, she was swept into the City Council with the support of reformers. She had no opposition in the 1982 primary and won 80 percent of the vote in the general election. In 1985, she was re-elected in the general election with 86 percent of the vote.

With her children now grown, Messinger, who is divorced, recently moved from a brownstone to an apartment on the Upper West Side.

WANNA-BES AND COULD-BES

A QUIET INFLUENCE IN WASHINGTON, HE'S BEEN RELUCTANT TO RUN FOR MAYOR.

CHARLES RANGEL

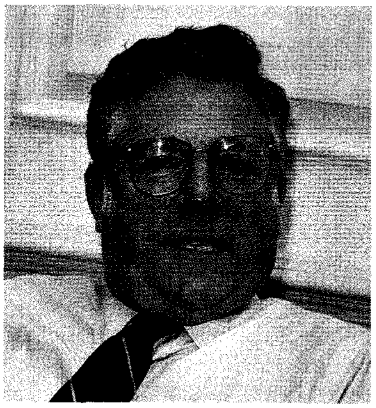


MORE THAN ONCE, CONGRE
man Charles Rangel has fou
himself in the uncomfortable middle
attacked by Mayor Koch on one side a
by militant black leaders on the oth
Five years ago, for example, when a co
gressional subcommittee held hearin
in Harlem on police brutality, Koch a
cused Rangel of arranging a politic
show, while the Reverend Calvin O. Bu
criticized Rangel for not taking a stro
ger stand.

Such bitter local disputes are exac
what the 57-year-old Democrat has be
able to avoid by spending most of

HIS WIDE EXECUTIVE EXPERIENCE INCLUDES A STINT RUNNING THE TROUBLED MTA.

RICHARD RAVITCH



RICHARD RAVITCH SET OFF A F
ror earlier this year by suggesti
that the city abolish the 124-year-o
Board of Estimate. "We're in the han
of professors and lawyers," waile
Brooklyn borough president Howa
Golden. "You know what that means
politicians—we're dead."

People have been upset before wi
Ravitch, now the 54-year-old chairman
the city's Charter Revision Committe
When he was chairman of the MTA a fe
years ago, two attempts were made on h
life and subway riders regularly berate
him about the quality of service. Som

DESPITE DOUBTS ABOUT HIS ABILITIES, HE'S BEEN STRONG ON MANY ISSUES.

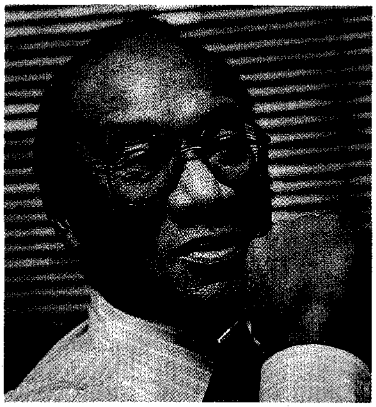
ANDREW STEIN

CITY COUNCIL PRESIDENT ANDRE
Stein has said he does not want
run against Ed Koch. But when a strok
put the mayor in the hospital last sun
mer, people began to talk about the po
sibility that Stein—who is first in line
succession—would take over as the city
top official. One question kept comir
up: Is Andy Stein smart enough to b
mayor?

Stein's actions have occasionally raise
doubts. Early in his career, he declared h
was destined to be the country's first Jev
ish president, and then he played hook
from the state assembly. More recently, h

HE'S GONE FROM BEDFORD-STUYVESANT TO THE HEAD OF THE FORD FOUNDATION.

FRANKLIN A. THOMAS



FEW OFFICIALS IN THE CITY—
elected or appointed—have ha
more administrative experience tha
Franklin A. Thomas.

As a navigator in the Strategic A
Command, he guided refueling fligh
from bases in England, Greenland, an
Turkey. As an assistant U.S. Attorney fc
the Southern District of New York, h
once called close to 50 witnesses before
grand jury to build a case against thre
men suspected of trying to blow up th
Statue of Liberty. Later, as a deputy pc
lice commissioner during the Lindsay ac
ministration, he headed a staff of 30 an

Photographs by *Newsday.*

ıe in Washington, where he's deputy
ip and the third-ranking member of
House Ways and Means Committee.

NOW IN HIS NINTH TERM REPRESENTING the 16th District, which
es in parts of Harlem, Inwood, and
Upper West Side, Charles Rangel
w up in Harlem and dropped out of
h school to join the Army. In the Ko-
ın War, he won a Bronze Star and the
rple Heart. He later picked up a law
gree from St. John's and served briefly
an assistant U.S. Attorney under Rob-
Morgenthau. In the sixties, he won an
assembly seat and became friendly with Percy Sutton and Governor Rockefeller, both of whom helped his career. In 1970, Rangel challenged the legendary Adam Clayton Powell Jr. for his congressional seat and beat him by 150 votes in the primary.

Though not as charismatic or strident as Powell (whom he admired), Rangel has become influential in Congress. He helped New York win continuation of leasing arrangements for the MTA, and he successfully fought for extension of industrial development bonds, which the state needs for its projects. He was less successful in trying to settle differences among leaders of the black-and-Hispanic coalition that sought a candidate to defeat Mayor Koch in 1985. Rangel ended up battling Brooklyn leaders like Albert Vann, and black assemblyman Herman Farrell was beaten soundly by the mayor. Though Rangel lashed out at Koch recently for attacking Jesse Jackson, he has expressed reluctance about running for mayor himself.

The congressman spends most of his time in Washington and returns on weekends to the city, where he lives in a Harlem brownstone with his wife. They have two children.

---

nes he wore a bulletproof vest. Still, for
arly twenty years, Ravitch has been
ıong the city's best-connected and
ost influential executives in govern-
ent or out.
A graduate of Columbia University
ıd Yale Law School, Ravitch was coun-
l to a congressional committee before
ining his family's construction firm. He
lped build the Manhattan Plaza and
aterside apartment complexes, and in
75, Governor Carey made him head of
e Urban Development Corporation.
ıvitch is generally credited with saving
e agency from financial ruin. Later, at
the MTA, Ravitch suffered through the transit strike in 1980, worked out a new contract with the Transit Workers Union, and found new ways to finance the system. Along the way, he has picked up a reputation as an effective negotiator—skilled at using gloom-and-doom tactics to make opponents see his point of view.

POLITICALLY, HE'S CONSIDERED A neoconservative Democrat. He was an important backer of Senator Daniel Patrick Moynihan's 1976 campaign, and in 1977 he briefly considered joining the crowded field of mayoral candidates. But he attracted little support and quickly backed out.

AFTER LEAVING THE MTA IN 1983, Ravitch was chairman of the Bowery Savings Bank, which he helped turn around and sell. In December 1986, Koch picked him to head the Charter Committee—a non-paying job that he works at almost full-time. Ravitch is divorced from Diane Ravitch, an educator and writer, with whom he has two children. He divides his time between homes on the Upper East Side and in Pound Ridge.

---

led with a group of Park Avenue resi-
nts who were trying to drive a Korean
urmet deli off their street, and he insist-
l that the city could have twice as much
bway service if trains were half as long.
n the plus side, though, Stein, 43, has
gh name recognition throughout the
ty, a strong staff, and access to large cam-
ıign contributions.

THE MONEY IS IN PART THE LEGACY of his father, Jerry Finkelstein,
ıblisher of the *New York Law Journal,*
ho helped his son raise a remarkable
50,000 to win an assembly seat in 1968.
Despite his spotty attendance, Stein distinguished himself in the mid-seventies by exposing abuses in nursing homes, emergency rooms, and child care.

His detractors called these "no-risk" issues, but Stein showed he was willing to take on party leaders, even when they were friends of his father. He went on to beat Robert Wagner Jr. in a fierce 1977 race for Manhattan borough president and squeaked by challenger David Dinkins in the primary four years later. But in 1984, he lost a congressional election to Bill Green, even though he had support from Koch and David Garth (who later jokingly told the *Times*'s Sam Roberts, "When Ed talks to Andy he always talks slowly.")

Stein beat Ken Lipper in a bitter and embarrassing race for City Council president the next year. His campaign spending for 1984 and 1985 was close to $4.7-million. Over the past year, Stein has been driving hard on a number of issues: abuses by public-school custodians, the inadequacy of the Emergency Medical Service, and the use of city-owned buildings by crack dealers.

Stein lives on the Upper East Side with his wife and two sons.

---

rected the department's legislative pro-
am. For ten years after that, from 1967
1977, he ran the Bedford-Stuyvesant
estoration Corporation. While he was
ıere, 125 businesses with 3,300 jobs
ere started; a $6-million plaza with
nall shops, businesses, and a theater
as developed; community-service cen-
rs were established; more than 3,000
omes were renovated; and 1,100 home
wners got their mortgages extended.
Now, at 53, Thomas is president of the
ord Foundation, the largest private phi-
nthropy in the country, with an endow-
ıent of close to $5 billion.

Thomas was born in Bedford-Stuyvesant. His father was a laborer who died when Thomas was twelve; his mother was an immigrant from Barbados who worked as a housekeeper and later a machinist. Young Thomas was captain of the basketball team at Franklin K. Lane High School, where he played alongside future assemblyman Al Vann. He turned down a number of athletic scholarships and enrolled at Columbia University, where he played more basketball and later got a degree from the law school. His ascendant career began almost immediately.

SINCE TAKING ON THE PRESIDENCY of the Ford Foundation in 1979, Thomas has helped the organization more than double its endowment. He also shook up its "old boy" network, letting more than twenty senior program officers go, increasing the percentage of women and minority staffers, and streamlining the overall operation. At the same time, he has maintained the foundation's focus on social issues developed under its previous president, McGeorge Bundy.

Thomas, who is the divorced father of four children, lives in Manhattan.

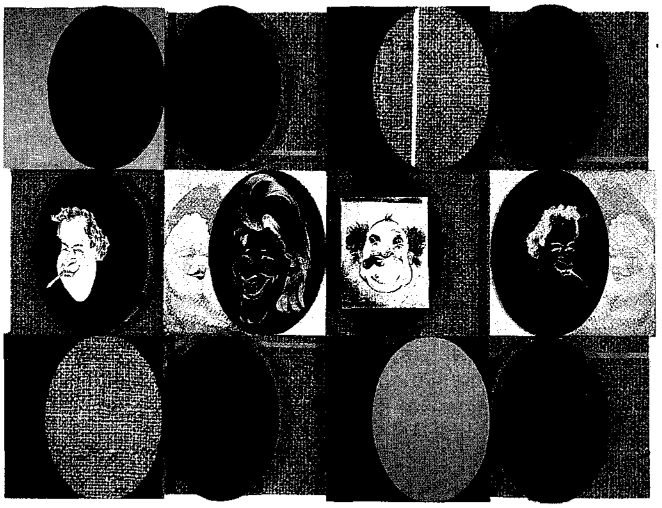
THE ART OF THE HOT

THE WHITNEY'S LISA PHILLIPS SCOUTS THE SIZZLE

BY PHOEBE HOBAN

BIANCA JAGGER WAS THERE. So were Lauren Hutton and Paul Simon. Throngs of art-mongers, artists, trustees, museum members, and the downtown contingent surged through the Whitney's sparsely hung fourth floor. For a moment, Julian Schnabel was silhouetted against his emblematic painting with foot-high letters spelling out IGNATIUS OF LOYOLA. Standing quietly in the eye of this art storm was a tall, slender woman with blonde hair and an aquiline profile, dressed in a gold-and-black jacket. Looking elegant, fatigued, and rather pleased, Lisa Phillips, the curator of Schnabel's first one-man show in an American museum in more than ten years, turned to Bianca and sighed. "What a nightmare," she said with a tired smile. "Half the paintings aren't here!"

The opening last fall almost didn't happen. Just a month before, Phillips was sitting in her office describing the show. Like a theater director proudly displaying a stage set, she pointed out the details in a scale model of the Whitney's fourth floor, its walls hung with 38 tiny Schnabel reproductions. Nearly a year of planning had gone into importing the show from the Whitechapel Art Gallery in London. But at the last minute, two of the shipments of Schnabel's paintings were stalled in a freight snafu; the flight scheduled to transport them to America was suddenly canceled. "Schnabel's dealer called Charles Saatchi and asked if we could borrow a private jet," says Phillips. "But the paintings were just too large for anything but a cargo plane. In the end, we had to borrow work from local collectors. Luckily, Julian's very prolific, so we had enough work. We just hung it very minimally."



GUEST SPOT: *Caricature of Phillips in Meyer Vaisman painting.*

It was a coup for Phillips, who at 34 is the Whitney's youngest curator. She convinced both grudging critics and reluctant colleagues (her fellow curators were persuaded that Schnabel merited a solo installation only after they had trekked to Europe to see his work) that the artist deserved a second look. She had turned a potential catastrophe into one of the show's strengths: By adding new works to replace the missing pieces and reorganizing the paintings that did arrive, Phillips had managed to give Schnabel's work an entirely new scope. "I'm totally in her debt," he says. "I had begun to think that a show like this actually wouldn't happen in Manhattan, which is my hometown. It was very brave of her. Artists need people like that."

Phillips has been making a name for herself as a passionate supporter of contemporary art since she became an associate curator at the Whitney three years ago. "She came to the fore quite brilliantly and with a bang," says Leo Castelli. "She's very sensitive, particularly at understanding young artists that appear upon the scene. Her eye for the latest young painters is very keen." Tom Armstrong, the director of the Whitney, says, "She brings to the curato-

Photograph courtesy of Jay Gorney Modern Art.

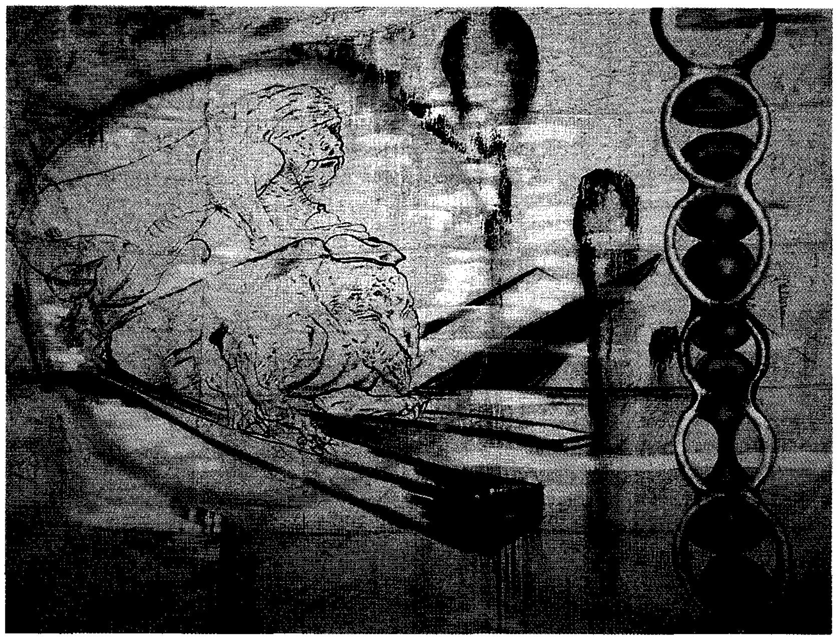
"I feel like I'm a different generation than the rest of the Whitney staff."

PHOTOGRAPHED BY JAMES MCGOON

IN TUNE: *"Phillips brings to the curatorial staff a sort of immediacy and knowledge about her own times," says Tom Armstrong, director of the Whitney. "She's with-it. That's very important."*

rial staff a sort of immediacy and knowledge about her own times; she's with-it. That's a very important part of the operation."

Some would say too much a part. The Whitney has been accused of being faddish, sexist, and more like a huge gallery than like a public art institution. As its high priestess of the avant-garde, Phillips has been criticized as too eager to embrace the latest trend—and, quite literally, some would add, the latest young artist. (She is currently involved with a Neo-Geo artist, Meyer Vaisman; her former companion was painter Steve Miller.) But in a market where artists have become businessmen, Phillips displays the acumen of an investment banker. She's a workaholic quick to spot trends and maximize opportunities, a fashion-conscious wheeler-dealer.



RETROSPECTIVE STAR: Fresh Eggs (for Alexander Achilles McEvilley), *by Julian Schnabel.*

IT'S RAINING IN SoHo, and on this spring morning Lisa Phillips is at Massimo Audiello's Greene Street gallery, a premium space three floors above the Castelli gallery. Right now, Audiello's gallery is hot, and so are his artists. Audiello is taking Phillips along with him to see the sculptor Saint Clair Cemin, whose show opened the gallery last fall. Audiello greets Phillips with an exaggerated European smack on each cheek, and they head for Cemin's studio on Bond Street.

On the way, they make small talk, but it's not too small to include art. "I'm really into couches," Audiello tells Phillips. "Get a John Chamberlain couch," she suggests. "Everyone I know is getting them. They're made out of foam." Chamberlain is better known for his sculptures made of squashed and twisted car parts.

Cemin opens the door to his studio. With his razored crew cut, khaki pants, and loafers, he looks like the quintessential eighties artist: photo-ready for an Amaretto di Saint Clair ad. Not a smudge of plaster soils his work clothes; not a hair is out of place. He shows Phillips his current work: a large sculpture, shaped like a hybrid dinosaur/tobacco pipe, that will eventually be cast in bronze; a slender "subway seat" that looks as if it were built for skinny aliens; a rocking chair–like piece that Phillips calls "Giacometti's sled." "I love the way you work with so many materials. I can't think of that many sculptors who do that," says Phillips. "Sometimes when I look at your work, I think of Clemente."

"I like Clemente's work, but Clemente makes hot-cold. I want not to make it cold, I want to freeze it," says Cemin. "To get stuff that's super-hot from the unconscious and all that, but treat it as just junk that could come from anywhere."

"You have all these polarities going on in your work, too," continues Phillips. "It's an interesting mix of technique and craft, abstraction and representation. So tell us about this. . . ." She stops at each piece, handling the small ones gently, questioning the artist. It's clear she's interested in the process—both intellectual and physical.

The art talk gets animated. Cemin looks happy, Audiello looks happy, Phillips looks happy. Cemin invites everyone to a party at his apartment the following week. Phillips picks up her black rubber briefcase and Audiello retrieves his mint-green umbrella. The studio visit is over.

AT THE OPENING OF THE Whitney's new downtown space at Federal Reserve Plaza later in the week, Phillips functions as the ultimate P.R. woman. She has a special interest in this particular project. Four years ago, when the downtown Whitney closed, she started negotiations for this space with its corporate sponsors, IBM and Park Tower Realty. The show is called "Made in the Sixties," and it's a nostalgic sight: Chuck Close's gargantuan airbrushed portrait *Phil* side by side with Oldenburg, Stella, Johns, even a Warhol Campbell's Soup can. Beaming trustees wander among the art, sipping wine. "Are we pleased?" asks Tom Armstrong, his pink face glowing above his candy-colored bow tie.

"We're pleased," says Phillips. "We're back and we're here to stay."

"Lisa started out as a student here," says Armstrong fondly of Phillips, "and now she's developed into a young star."

Not everyone would consider that a compliment. *New York*'s art critic, Kay Larson, says, "She's all flash, just like the art she prefers. If that's what the Whitney wants, that's what it gets. The consolation is that stardom these days is a cheap commodity. The more air-headed you are, the brighter the explosion."

PHILLIPS—WHO LOOKS A BIT like a blonde Lily Tomlin but with better fashion sense—is sitting on a fifties couch in her loft on lower Broadway near City Hall. She's in a black jacket, a black miniskirt, sheer black stockings, and black pumps—her usual curatorial garb.

"I found this space while I was giving walking tours of this area for the downtown Whitney. I was up on the roof and I saw it. So I decided I had to have it and became the first noncommercial resident." It's a typical Phillips move. First

Photograph by Phillips/Schwab/Pace Gallery.

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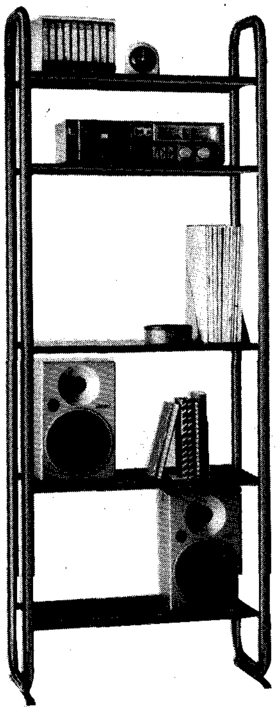

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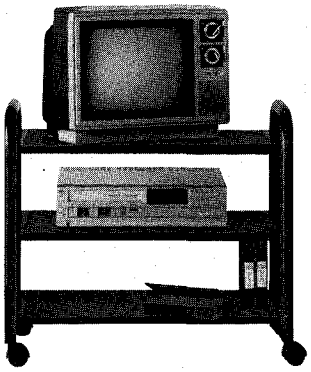

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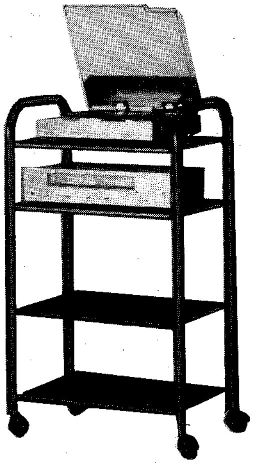

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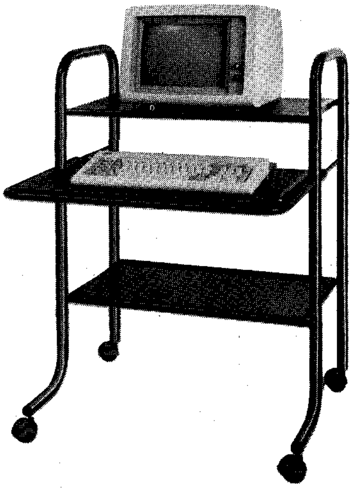

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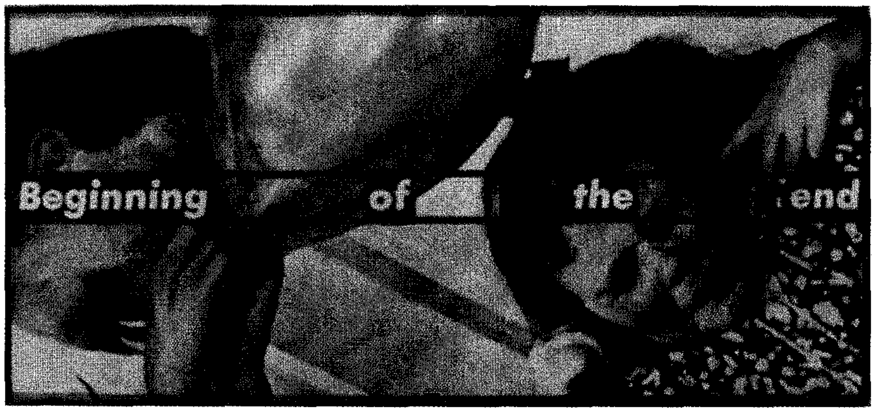
DESIGN FOR LIVING: *Her loft on Broadway has a view of the Hudson, a terrace with a barbecue, and an unmistakable Whitney aesthetic: It's well lit, spare, and every wall is hung with contemporary art.*



BIENNIAL FAVORITE: *A Barbara Kruger photograph.*

she explores what's out there, then she goes for it. There is a view of the Hudson, a terrace with a barbecue, and an unmistakable Whitney aesthetic: It's well lit, spare, and every wall is hung with contemporary art. Even the furniture fits in: a gorgeous Frank Gehry table and a Scott Burton chair.

"This is one of Bleckner's first chandelier pieces," she says on a brief tour of the loft. A Barbara Kruger photograph embellishes the kitchen-and-dining area. A John Chamberlain hangs behind the couch. Brice Marden, Jasper Johns, Richard Artschwager, Willem de Kooning, and a piece by Phillips's boyfriend, Meyer Vaisman—with a caricature of Lisa done outside the Uffizi by a street artist—complete the astonishing collection. "Most of it's on loan," says Phillips. As it turns out, much of it belongs to Steve Miller.

PHILLIPS EATS, SLEEPS, AND breathes art. She usually leaves the house by 8 A.M. and gets home after 11 P.M. She flicks open her calendar to next week: a studio visit; an interview for a new assistant; a staff meeting; lunch with the head of the Whitney library, who wants to team up artists and writers for a new book series; an appointment with a trustee who has promised to underwrite a program; and a review of last-minute details for the upcoming "Vital Signs" show. On Friday, she'll lecture in Plattsburgh on art in the eighties. Over the weekend, she'll meet with a curator to work out the proposal for an art-and-media show, and go to an opening for John Newman and Richard Prince and a dinner afterward. She'll visit the Metropolitan and Guggenheim on

Photograph courtesy of Mary Boone Gallery

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Sunday and then do a little work back at the office.

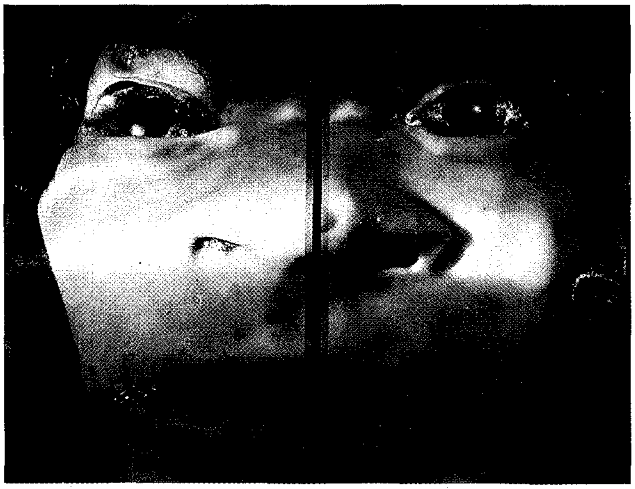

PHOTO PLAY: *Self-portrait by Cindy Sherman.*

Photograph courtesy of Metro Pictures.

AND THEN THERE'S Meyer. The two met at the International With Monument gallery three and a half years ago, and the rest is recent art history. A Venezuelan, he's one of the Neo-Geo artists and shows at Sonnabend, Castelli, and Jay Gorney. Soon after they became a couple, little cameos of Lisa began appearing in 28-year-old Vaisman's work. "There was a great deal of talk when Meyer began using her portrait in some of his works. The Guerrilla Girls got bent out of shape," says Gorney (referring to the coalition of self-appointed art police). "But it's all died down now."

"It was more difficult for him than for me," says Phillips. "People automatically suggested that it was some kind of strategy on his part and were quick to read that into the situation. But he's not an American citizen, so we can't even show his work at the Whitney."

"It was very problematic," admits Vaisman, sitting in his loft. (A sign on the staircase reads JUDGE NOT YOUR WORK, ENJOY IT.) "It was difficult to hear some of the comments. But we didn't care. We were in love and it was so wonderful. It's not really a conflict of interests, because for all practical purposes Lisa can't specifically promote me."

Phillips not only surrounds herself with art, she surrounds herself with artists. That's why she's good at picking up on what's new and hot. "I feel like I'm a different generation than the rest of the Whitney staff. I really feel like I'm inside the current art scene and I'm watching it develop and I can see things developing six or seven months before most people do," she says proudly. "You listen and you pay attention to what's going on and what artists are responding to, and that will be the tip-off. You can just sort of sense it if you are really immersed in it. And I think one tries to propose shows that will have maximum impact. Not necessarily what's trendy, but something that's going to speak to the living culture at the moment. The involvement with art and artists and ideas is the thing that really attracted me to this field in the first place. I like exploring the culture I am living in."

Says David Salle, "I very much appreciate Lisa's level of curiosity. She attempts to have a deep relationship with the art work."

Gorney adds, "For me and the artists I handle, Lisa is our voice at the Whitney Museum. She's very savvy and she's really out there on top of things in a pretty extraordinary way. Lisa is truly somebody who is just as smart and just as sophisticated as the artists she works with,

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and that is really saying quite a lot."

Former colleague Patterson Sims, who is now the curator of modern art at the Seattle Art Museum, says, "She's got tremendous style and intelligence. She's got a scheme for success and a sense of her own public persona that is patterned after the artists themselves. It's fascinating and ever so slightly distressing."

Others are more critical. "She takes risks," concedes one influential downtown dealer. "But she attaches herself to artists and coasts on their glowing light."

WHILE SOME ATTRIBUTE Phillips's success to connections (her father is Warren Phillips, chairman of Dow Jones, which is a donor to the Whitney), she didn't arrive out of nowhere. She's worked at the Whitney for more than ten years. "I worked on a show in 1975 called 'The Whitney Studio Club,' which was about the founding of the museum and its history," she says. "I worked for free selling the Acoustiguide to the show. Then, the second half of the summer, there was a Richard Tuttle show curated by Marcia Tucker. It generated so much hostility. People would come and say that it wasn't art. Hilton Kramer wrote a devastating piece. Since I was working on that floor, I got a lot of the abuse. It was such a challenge to get people to see the value and merit of this work. It was a great initiation to the museum."

Phillips grew up in Brooklyn Heights. "I would walk out on the Promenade and dream about being in Manhattan," she says. Her parents were not particularly interested in art. "We had just one picture—it was a reproduction of Velázquez's *Infanta Margherita,*" she recalls. "I used to look at that painting all the time. I had no idea what it was until years later. There were lots of books around. The influence was much more literary than visual. We would analyze books at the dinner table, and I think that helped me develop a critical faculty."

Phillips has two sisters: Leslie is a political reporter for *USA Today,* and Nina works in film development at Vestron. Phillips's interest in art has had its effect on her family. Her parents have begun collecting (they just bought a James Biederman), and her father initiated the handsome collection at Dow Jones.

At Middlebury College, where she started out as a premed student, Phillips took an art-history course and found she liked looking at laboratory slides more than analyzing them. A junior year in Vinna spent mostly in museums first gave er the idea of becoming a museum cu-ator. "I realized that people must work n these places full of art objects, and I decided at that point to go to graduate school in art history."

She worked part-time in the Whitney's video department and also took graduate courses at City University before enrolling in the Whitney's Independent Study Program.

"It was really a very good way to enter a community of young artists and art historians," she says. "It was a wonderful thing for an aspiring curator, because you get direct hands-on experience and you are also allowed to organize exhibitions at all the branch museums."

FRESH LOOK: *With work by Louise Bourgeois.*

After that, Phillips worked briefly as an assistant to the gallery director at the Philadelphia College of Art. She returned to New York in 1977 and spent three years as the manager of the Whitney's downtown branch, overseeing six annual exhibitions and training curatorial fellows. She also spun off the museum's first two corporate-sponsored satellite branches, at Philip Morris and Champion International. By 1983, she was head of the downtown department, supervising all three satellite museums, organizing sixteen exhibitions a year, and directing the start-up of the Whitney's Equitable Center branch.

IN 1985, PHILLIPS BECAME AN ASSOciate curator at the Whitney proper, along with Barbara Haskell, Patterson Sims, Richard Marshall, and Richard Armstrong. It was "High Styles: Twentieth-Century American Design"—the show that included Deco radios, Frank Lloyd Wright dining furniture, and an Apple computer—that

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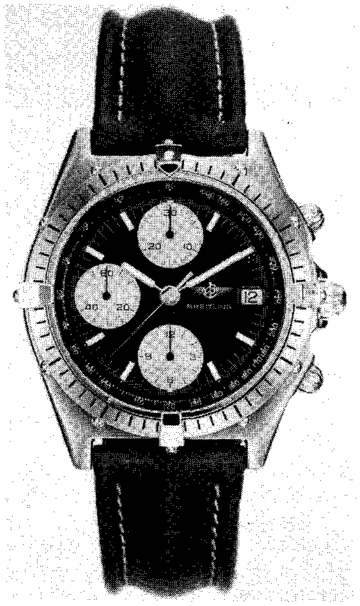

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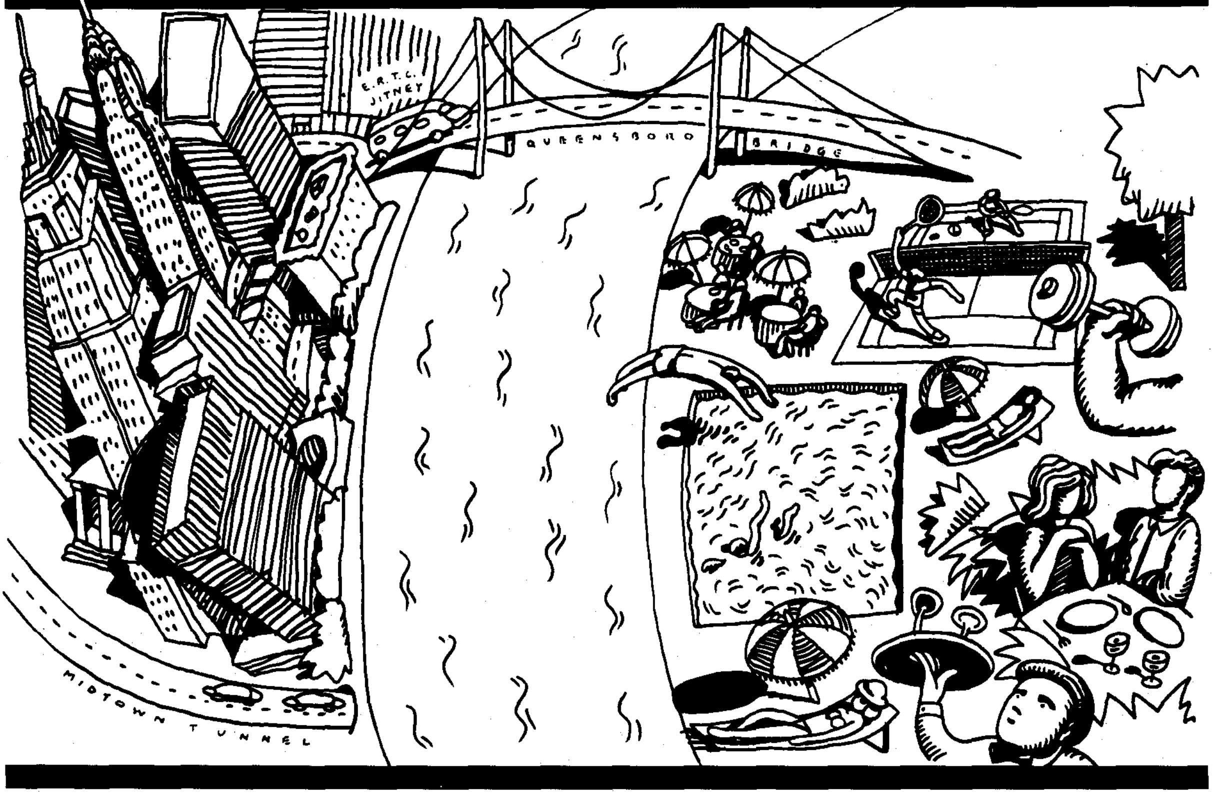

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brought Phillips instant recognition. Phillips had come up with the idea, directed the show, and was the curator of its 1975–85 section. The show was generally well received, though the *Wall Street Journal* critic wrote, "And is there no one at the Whitney with an editing pencil? Some of the manifestos each curator felt compelled to put up are so highfalutin that it is hard to believe we are standing amid ashtrays and plastic seats." So much for the strength of Phillips's Dow Jones connection.

More recently, she has attracted attention with the David Salle and Cindy Sherman shows, which originated at other institutions. The Sherman show was given the Phillips touch—it was significantly expanded and reorganized for its installation at the Whitney.

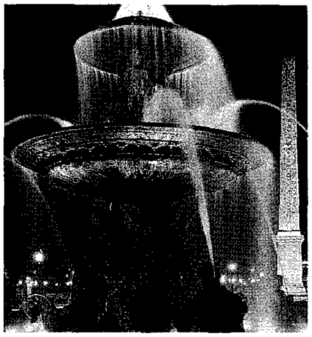
Such mid-career solo shows, however, cause critics to question the Whitney's ability to separate itself from the gallery system. They claim it neglects to bring any new historical perspective to the work of artists who have already shown extensively.

But these days, curators do much more than organize shows and write catalogues. Phillips says a lot of her job involves acting as an art diplomat: "We are all ambassadors at the Whitney Museum, and a good deal of our time is spent with people who support the museum. You have to wear a lot of hats in this job, and you have to be able to shift gears all the time." Shifting gears, for instance, from having lunch with a collector to checking out a studio in the South Bronx. Or taking a group of museum members—including Marylou Whitney and daughter Cornelia—on a week-long tour of southwestern earthworks.

"Lisa has a rare ability to deal with various sectors of the community, from artists to dealers to collectors. She is very elegant and aristocratic, but never arrogant. She has integrity," says dealer Holly Solomon.

BY FAR THE MOST POWERFUL part of Phillips's job—and what makes her a bellwether of the up-and-coming—is her pivotal role in the Whitney Biennial.

The selection process starts over a year before each Biennial. Together, Phillips, Richard Armstrong, and Richard Marshall go through several thousand batches of artists' slides and visit over 100 studios. No wonder Phillips likes to slip into galleries anonymously (whenever possible) on early weekday mornings. Among the many artists whose work she has supported are Richard Prince, Richard Artschwager, Barbara Kruger, Cindy Sherman, John Newman, Ross Bleckner, Neil Jenney,



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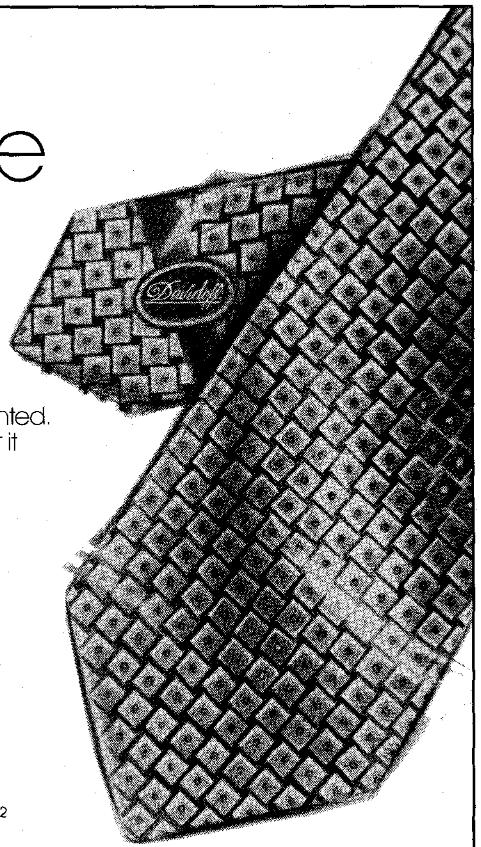

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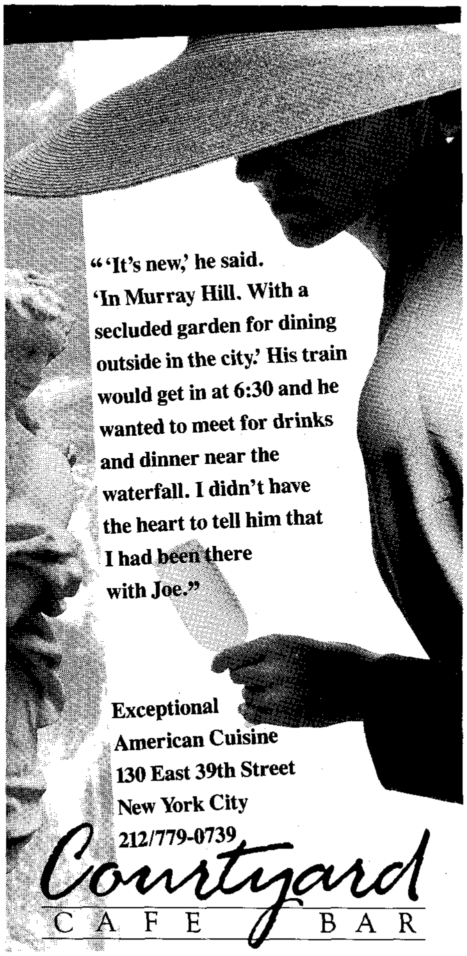
"'It's new,' he said. 'In Murray Hill. With a secluded garden for dining outside in the city.' His train would get in at 6:30 and he wanted to meet for drinks and dinner near the waterfall. I didn't have the heart to tell him that I had been there with Joe."

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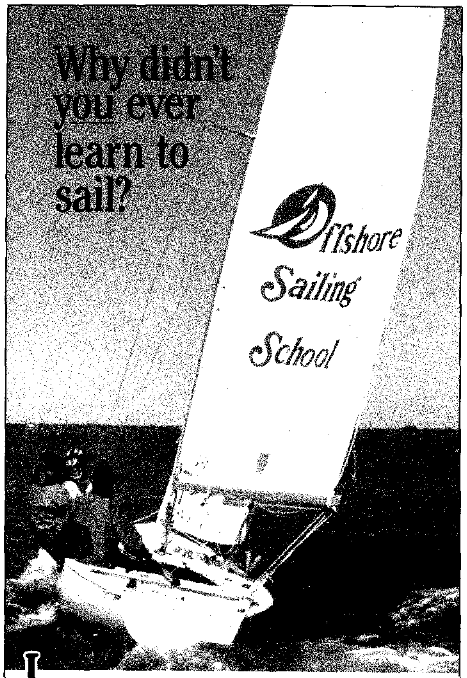

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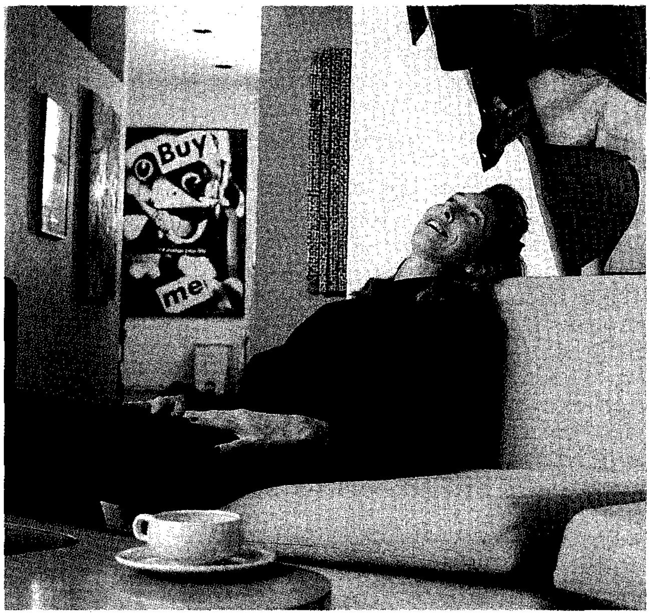
MIXED REVIEWS: *"The Biennial can never be satisfying to everyone," says Phillips. "It's necessarily going to exclude a lot of people."*

Dan Flavin, and Terry Winters.

"The Biennial can never be satisfying to everyone," says Phillips, sounding a bit defensive. "It's necessarily going to exclude a lot of people, and people have their supporters and advocates, and that's part of the dynamic of the thing, and it's been that way since it started. It is the premiere showcase for artists in this country, and it is looked to as a model for all sorts of things. There is a trickle-down effect, and you can see it in an artist's market and where he is asked to exhibit—both in and outside of New York.

"It's extremely loaded—more than any other show I can think of. At the same time, it's limited. It's limited by space, by being only American art, and because it represents the point of view of a small group of people. It can never be definitive, and I don't think we claim that. But people expect so much from it. It's the one place where that hope—of having a major museum recognize your work and hang it next to someone who might be more established—can be realized. The expectations run very high."


HOME STYLE: *In her downtown loft.*

Or, as Kay Larson puts it, the Biennial "is a collective Rorschach test in which a few professionals free-associate and come up with whatever issues seem most urgent in the six months before the catalogue deadline. When this process works as it should, the Biennial becomes an indicator of subliminal trends in the life of the mind.... When it doesn't, it turns into a carnival of grotesques."

While the 1985 Biennial, with its flashing neon and Kenny Scharf funhouse look, was universally dismissed by reviewers, the more conservative 1987 show was a critic-pleaser. But that, says Phillips, is not always the point. "People say we try to avoid controversy, but I think courting it isn't such a bad idea. If a critic pans a Whitney show, then more people come. The last Biennial was generally well received, but it had a lower level of attendance than the 1985 Biennial, which was loathed in the press. I think intense negative publicity can work in our favor." Next year's show, she says, will include more young artists.

In April, "Vital Signs," a show of organic abstraction featuring work by such artists as Arthur Dove and Georgia O'Keeffe, opened. Phillips was the curator of the show and wrote its catalogue. This time, she wasn't around to read the reviews. Instead, she was in Vienna for the opening of a retrospective on architect Frederick Kiesler. "I call her the traveling curator," says Vaisman, who went with her.

LAST YEAR, PHILLIPS WAS PROfiled in several publications as an up-and-comer. That definitely raised a few eyebrows. "They made me sound like I was very trendy and spent all my time at Mary Boone's and Nell's, when in fact I'd been to Nell's twice. So it was a little bit distorted," says Phillips with a rare frown. "I take what I do very seriously, and I don't want to give the impression that I'm out on the town every night. The necessity of raising money to keep the museum going can be helped by a positive public image. But the first way to get support and an audience is to build a really solid, respected program, not by getting publicity for yourself. The important thing is the quality of the program. And the respect for the individual who is responsible will follow." ■

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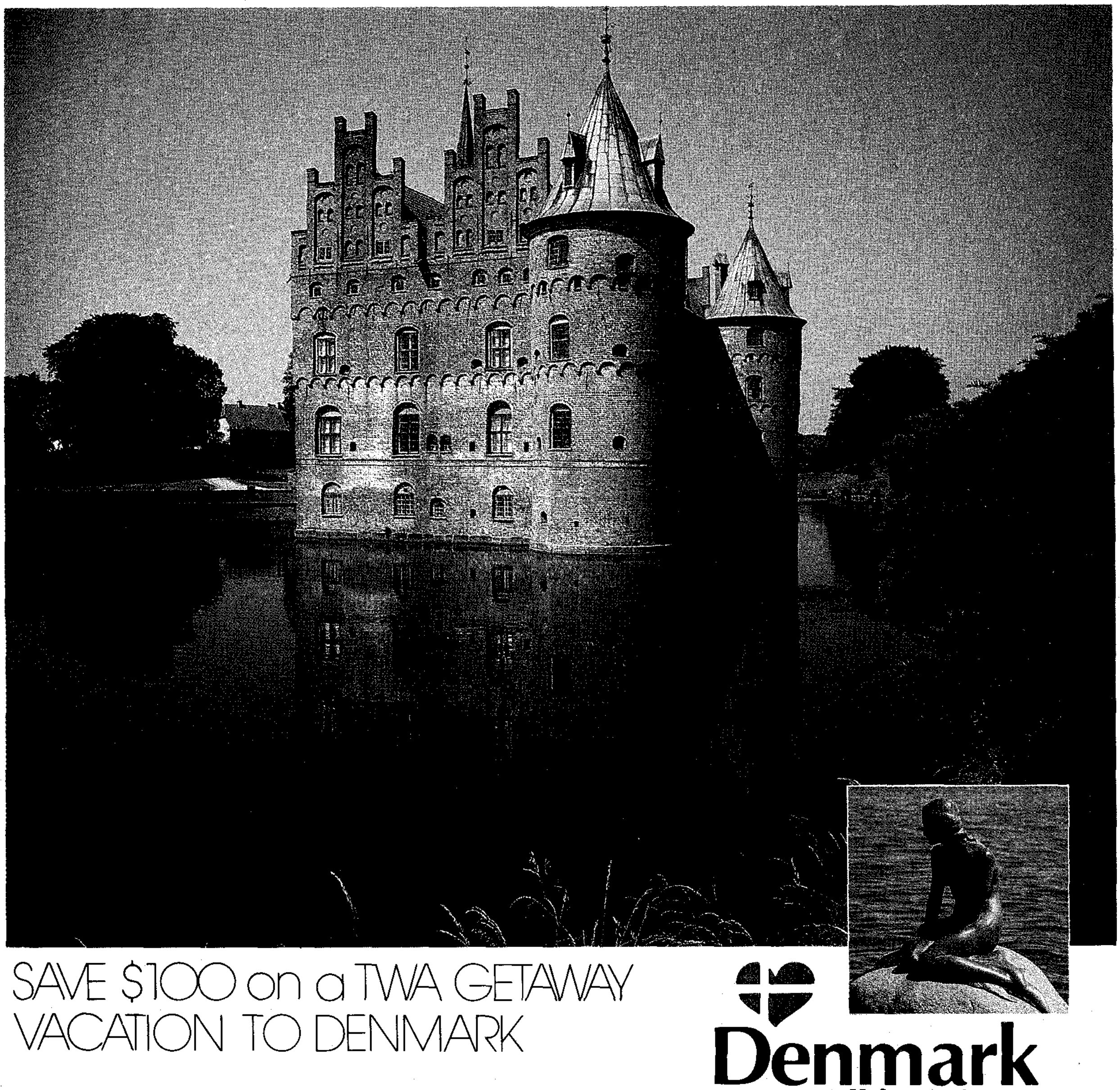

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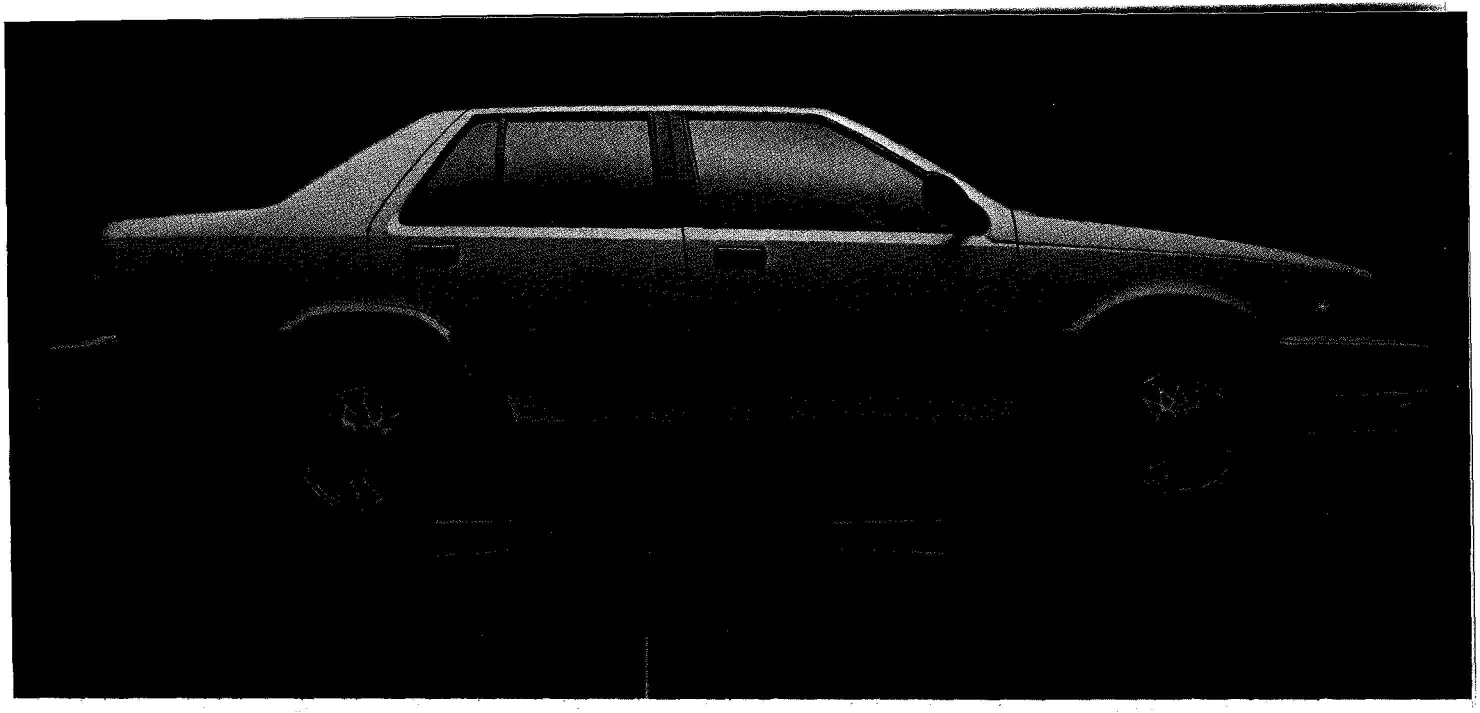

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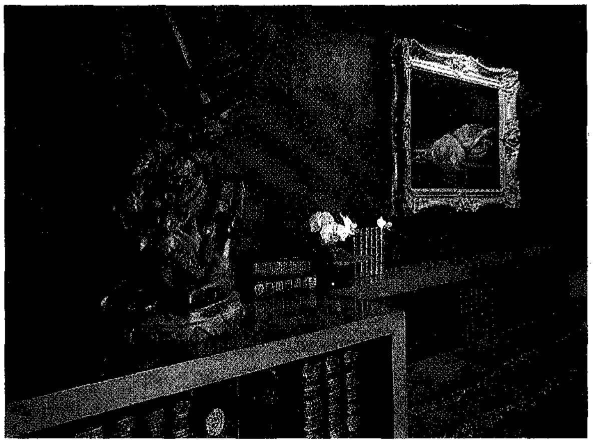
LEARNING FROM KIPS BAY

BY MARILYN BETHANY

If decorating were war, the annual Kips Bay Boys' Club Decorator Show House would be the front line. Here, the best of the city's best designers get to strut their stuff, unencumbered by visionless clients or even, to a large extent, budget constraints. This year's site—the Howell mansion at 64th and Park—was particularly inspiring, because its bones are so great. Not the usual robber-baronesque mansion, this exquisite neo-Federal red-brick house, completed in 1920, is a model of decorum and seemed to inspire restraint in the sixteen designers who took part. The results—luxurious but livable rooms—should be a fairly accurate forecast of received taste on Park and Fifth Avenues in a year or two.

The house inspired restraint.


Robert Currie's scheme was typically muscular.

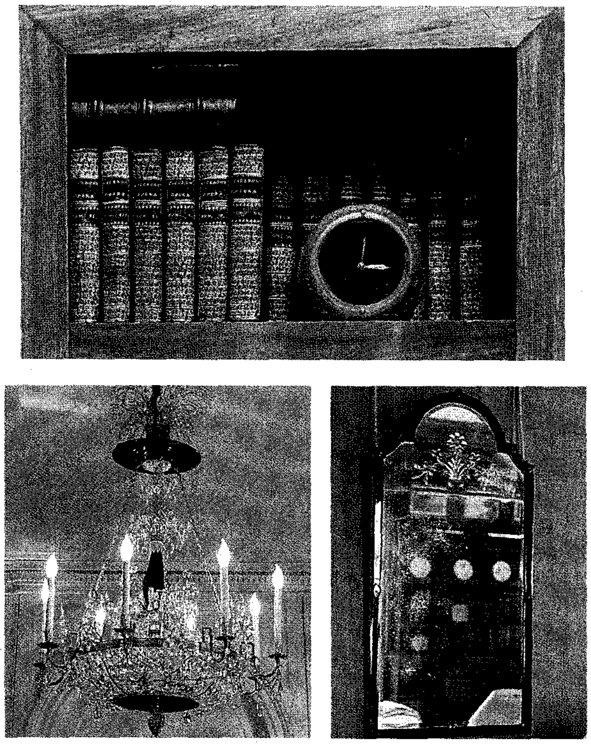
SHADES OF DIFFERENCE

Pretty, pastel, little-girl color schemes were not so much in favor this year. Consistent with the more serious mood in decorating, most designers seemed to prefer darker, grittier colors: Venetian golds and blues, English muds and greens.

LEAVE UNTO BUATTA THAT WHICH IS BUATTA'S

Mario Buatta was missed this year (nobody does the English thing better), but his legion of imitators were not. How refreshing to see a chintz-free house with no overstuffed rooms—plates on the walls, slipcovers, majolica collections. All signs indicate that the broad popularity of the English style, with its complicated curtains and emphasis on floral fabrics, is on the wane. Old-money Wasps again have it to themselves. If the Kips Bay decorators have their way, the fashion-conscious will now move on to something more high-style.

PHOTOGRAPHED BY ANDREW GARN



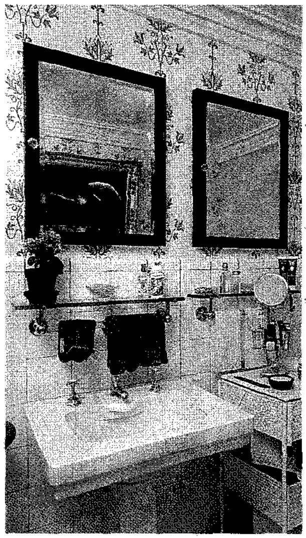
Leather books tended to be old; glass tended to be blue.

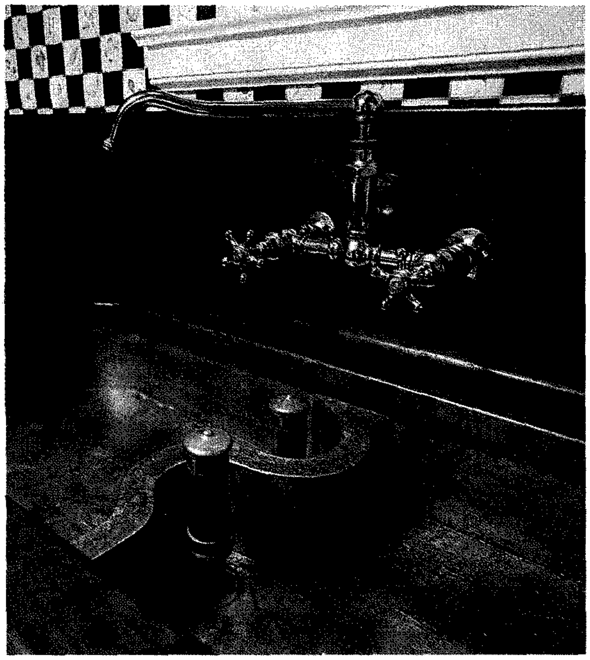
THROUGH A GLASS DARKLY

The stuff decorators leave lying around may look casual, but be assured it's as painstakingly studied as the furniture layout or the color scheme. Take books: Sharp-eyed observers noticed fewer hardbound coffee-table art books at this year's Kips Bay; well-thumbed paperback editions of the same titles imply greater seriousness. Similarly, there were lots of antique leather-bound volumes but virtually no new matched sets. Still going strong is the tapestry pillow, and cobalt glass kept cropping up—in Venetian mirrors, chandeliers, dressing-table bottles. Lighting was generally from lamps, not elaborate spots and gels. And lest we forget scent: The familiar, citrusy Agraria potpourri was still (deservedly) popular, and Norma Kamali's woodsy room spray, which should soon be in the stores, struck this olfactory nerve just right.

SINKSMANSHIP

The cupboards, medicine cabinets, and plumbing fixtures in the house date from 1920, and they're sensational, especially when original (or original-looking) hardware and faucets are preserved. A case in point is the butler's pantry, which could just be glimpsed at the rear of Juan Pablo Molyneux's dining room. The lesson here: If you've got old fixtures, keep 'em; if you don't, they're worth ferreting out of the architectural salvage sources—they can make a room. But be forewarned: The plumber is going to give you a hard time.



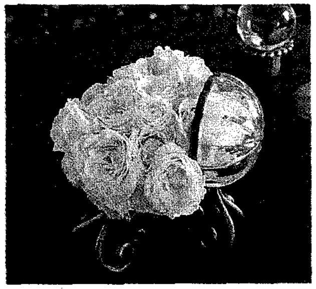


Original fixtures in the bath (top) and pantry.

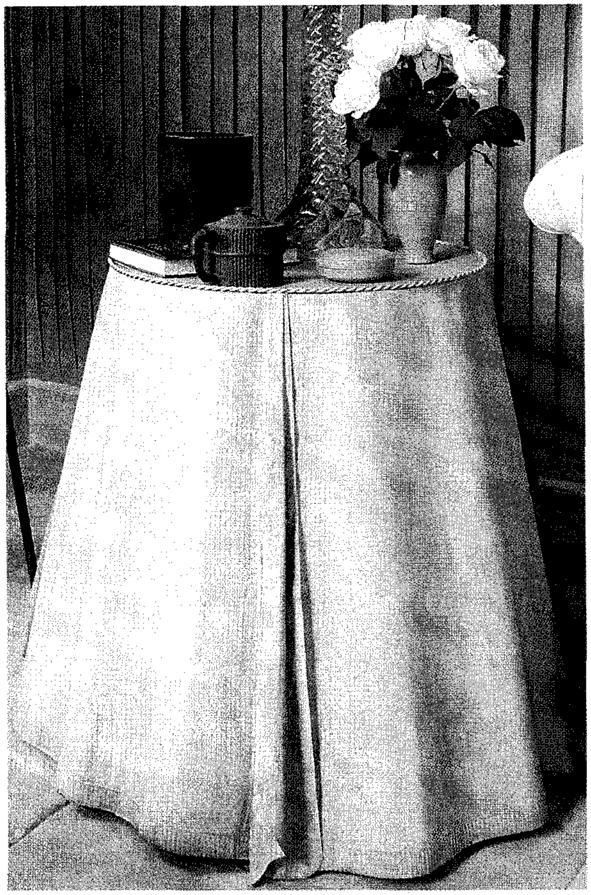
Mary Meehan's health-food-store wheat grass.

AND SO IT GROWS...

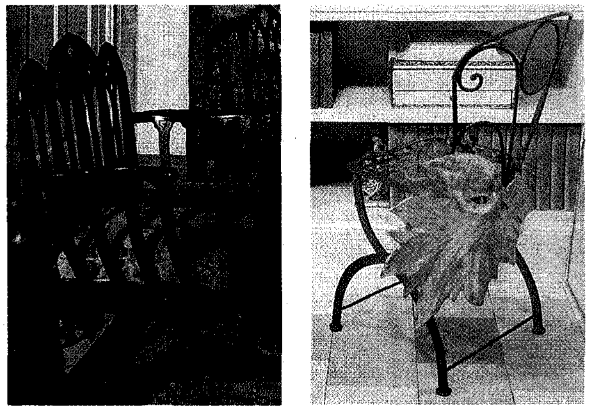
Green plants are making a comeback, with, oddly enough, grass (as in lawn, not cannabis) in the lead. In general, cut flowers were simpler this year. The big, blowsy English mixed display seemed to have been supplanted by a small, tight French bouquet of one garden bloom—roses, sweet peas, lilies of the valley. Everybody still seems to love things grown in mossy clay pots, from humble garden varieties—foxglove, dahlias—to sophisticated topiaries. And orchids, as always, were the height of elegance.



A French bouquet.



Mariette Himes Gomez featured a sheet-metal table.

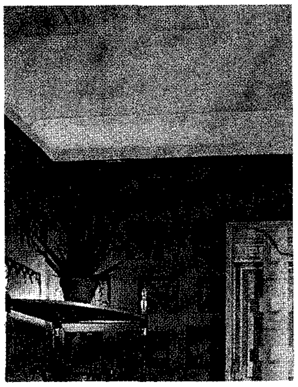


Gothic chairs in the dining room; more metal by Siskin-Valls.

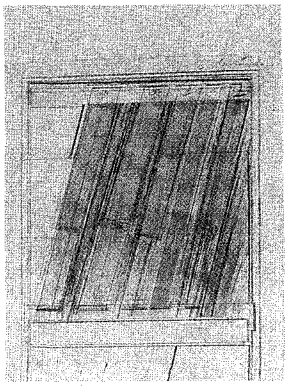
THE HEAVY-METAL LOOK

English decorating seems to have flown out the window and taken big upholstered furniture, particularly sofas, with it. But alternatives to the sofa (recamiers, chaises longues, daybeds) were ubiquitous, as were upholstered pieces with a bit of wood frame visible. A few favored antiques categories: painted eighteenth-century Venetian, English Gothic, and Empire. As for modern, cutting-edge was nowhere, as was Art Deco. But some built-ins from Philip Johnson's Miesian days looked sensational mixed up with stuff from other periods. And virtually every room had at least one piece of metal furniture, sometimes old, sometimes new.

SMART ART



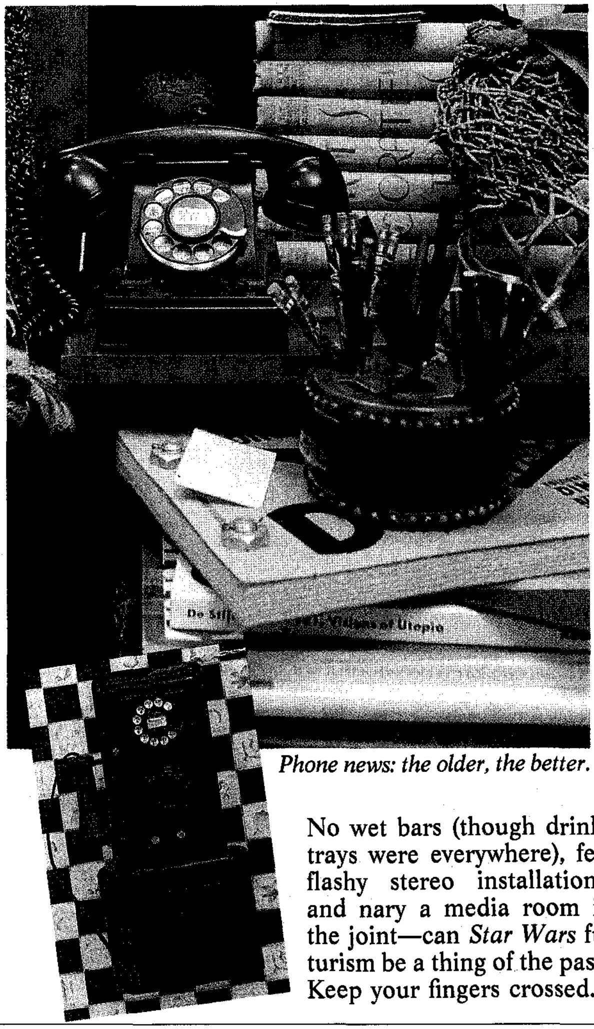
Nelson Ferlita's ceiling.



Saladino hung drawings.

Pretty-but-dumb prints—botanicals, period architectural drawings—were not much in evidence this year, nor were contemporary canvases. But modern-master drawings and nineteenth-century oil paintings were all over the house. Who's to divine why? Decorative painting is bigger than ever, especially on ceilings, but there seemed to be some relief from the *faux marbre* baseboard convention. And *faux* ruin is still very much with us—as long as it's not too ruinous.

HIGH-TECH LAID LOW



Phone news: the older, the better.

No wet bars (though drinks trays were everywhere), few flashy stereo installations, and nary a media room in the joint—can *Star Wars* futurism be a thing of the past? Keep your fingers crossed.

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By Corky Pollan

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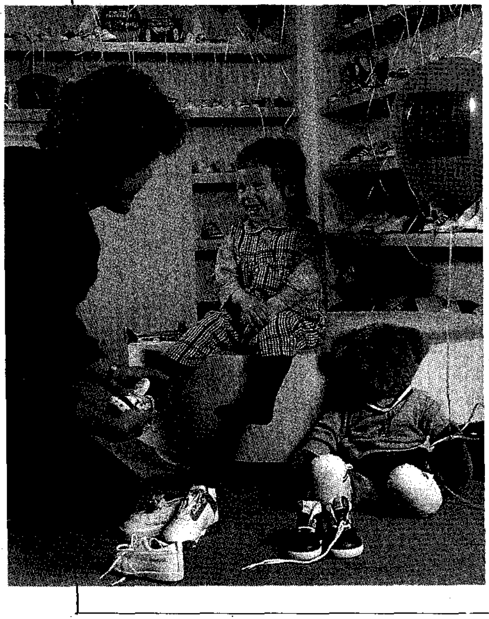
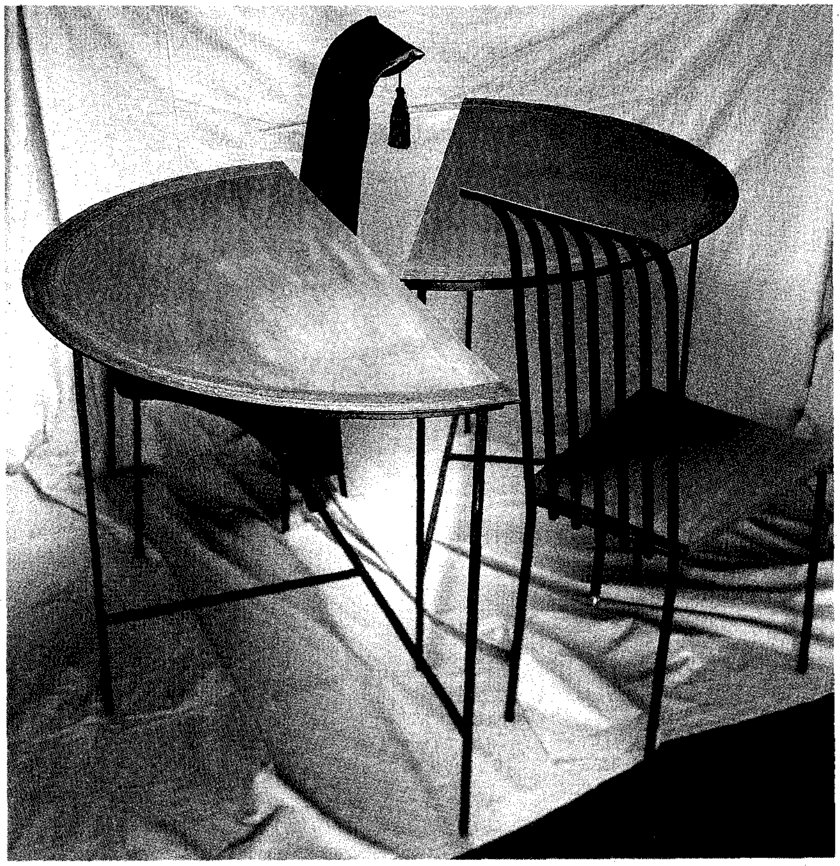
Goody, New Shoes

For the past thirteen years, the name "Eric" has dotted the city's landscape. These shoe stores have been favorites of a fashion crowd passionate about designer shoes but cool to designer prices. Now Eric Mudick, the man behind the name, has added a "Little Eric" and filled it with fashions for children's feet. Canvas running shoes, animal-puppet slippers, froggy boots, Mary Janes, and classic oxfords fill the shelves. There's a TV and stacks of *Sesame Street* videos to keep little ones amused, and although it *just* opened and shoes are full-price, it's already crammed with strollers (from $18 for sneakers to $92 for patent-leather Mary Janes).

LITTLE ERIC/*1331 Third Avenue, near 76th Street/288-8250*





The Steel Rage

"I didn't want to do just another trendy modern line that would soon go out of style," says Mark Zeff, the interior and furniture designer. "I wanted this stuff to blend with good design of other eras." What? Is he saying he didn't set out to knock us senseless with the novelty of his designs? How un-eighties. And how nice. As it happens, Zeff's furniture of unpolished cold-rolled steel exudes a nonchalant sophistication usually associated with found industrial objects. As for the chairs' leather jackets, they're pure fashion and, as such, can be tucked away in the closet when—inevitably—it seems prudent ("Equus II" chair, $425; leather slipcover, $595; "Blade" table, $1,200 per half-round). **—Marilyn Bethany**

BARNEYS NEW YORK/*Chelsea Passage*

Photographs: top right, Monica Stevenson; center right, David Lawrence; bottom left, Andrew Garn. Model: Kyra Polizzi-Beckmann.

Dishful Thinking

There's something endearing about a grand 240-year-old house of china's opening its first American retail store with an exhibit of wacky porcelain. Villeroy & Boch's "Spirit of the USA" is the work of master students from the Vienna Academy of Applied Arts, who, though they've never been to the States, have created coffee or tea sets inspired by the Bronx, fast food, graffiti, NASA, skyscrapers, Coca-Cola, football—ten sets in all ($1,000 to $1,500, in limited editions). But the new Villeroy & Boch store offers a lot more than funky design. In a sunny Madison Avenue duplex with trademark water columns this family-owned company has installed every one of its dinnerware patterns—from the ubiquitous porcelain Basket Weave to the old-world bone-china Empress—along with its crystal stemware and Wilkens stainless-steel, silver-plate, and sterling-silver flatware. It's a rare treat for china hands. (Crystal, $25 to $55 a stem; for a five-piece place setting, china, $47.50 to $350, flatware, $50 to $1,000.)

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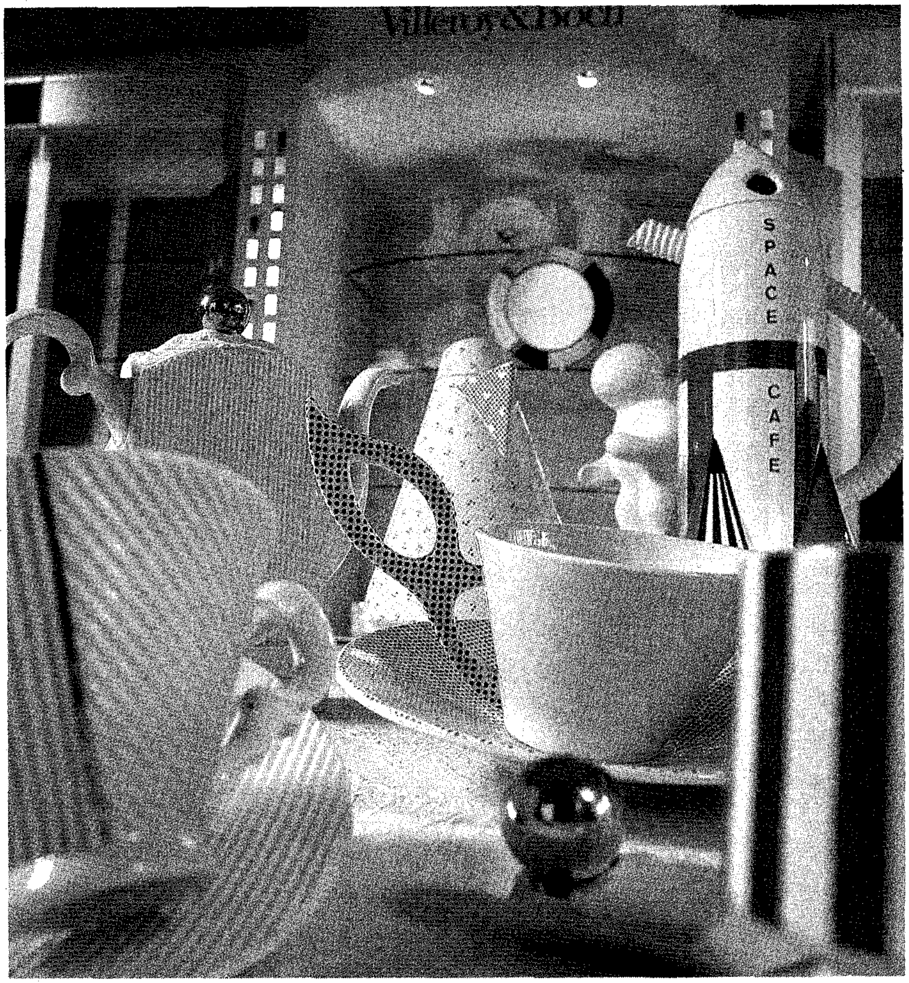

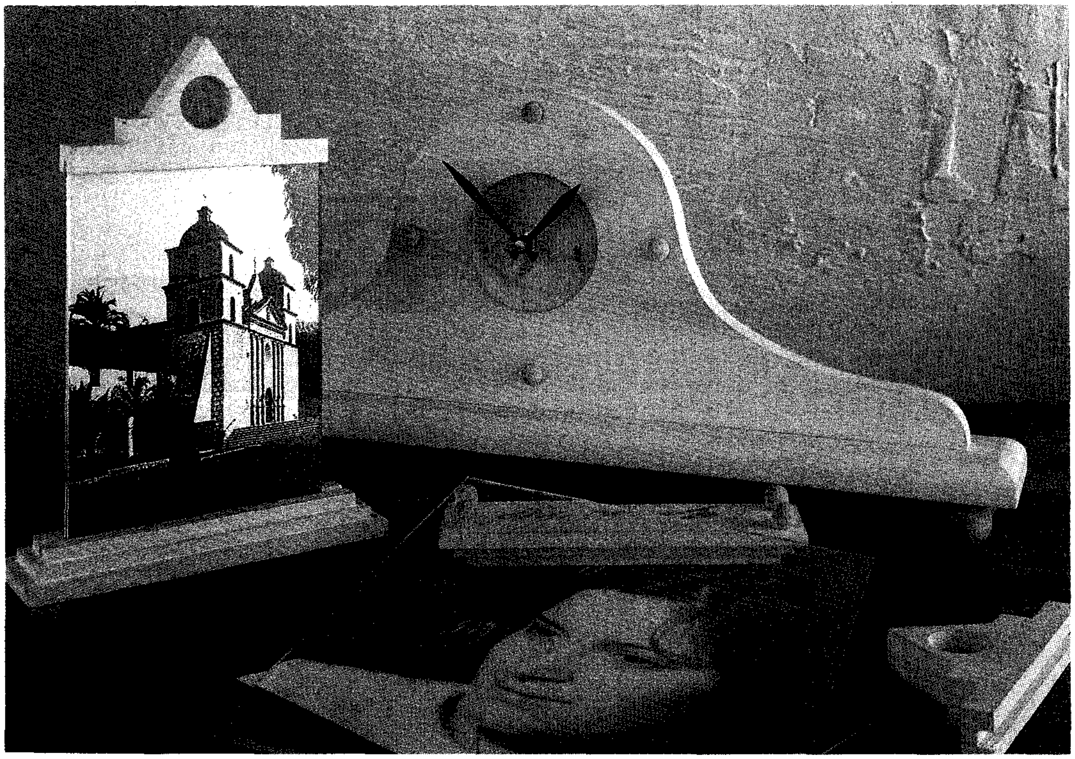

The Hour and the Glory

Mantel clocks, those mementos of an earlier era when every home had a fireplace *and* a mantel, have been resurrected by designers Michael Sarti and Michael Aguero. Their au courant quartz version ($150) is jigsawed of poplar, touched with oxidized copper, and, like the earliest-known versions, inspired by architectural forms (as are the designers' picture frames; $40 and $55).

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Photographs: top, Monica Stevenson; bottom, Paul Kranzler.

Movies/David Denby

A STRONG YEN

"...*A Taxing Woman* zips along pleasantly, a satire of avarice. *38: Vienna Before the Fall* comes close to blaming the victim..."

BRIGHT SPOT: *Nobuko Miyamoto takes a break from tax collecting.*

MR. HIDEKI GONDO (TSUTOMU YAMAZAKI), the chief villain (and secret hero) of the new Japanese comedy **A Taxing Woman,** is a tall, handsome man, about 50, who bares his shark's teeth and breaks into a wild dance of glee after making a killing in a crooked real-estate deal. Gondo, who owns a chain of Tokyo "adult hotels," hauls in money by the bucketful. His only problem, as he admits while running his hand between the breasts of his "secretary," is finding new places to hide the millions of yen from the tax collectors. Gondo is a master of the arts of laundering and hoarding, practices that, if this movie is to be believed, have become nearly universal among the heavily taxed Japanese.

Gondo uses gangster friends to intimidate tenants squatting in a building he wants to buy; he's a brute, but he's also charming and resourceful, a sensualist who goes hobbling (a gimpy leg gives him a crazy, violent walk) from one mistress to the next. Earning money makes him horny, and sleeping with women makes him eager to earn more. Getting and spending is his life. When he breaks into that impromptu dance, he's easily the happiest man in Tokyo—and pretty much irresistible. Writer-director Juzo Itami (*Tampopo*), who has let it be known that the profits of his first film disappeared in taxes, treats Gondo ambiguously. The man's sleazy energy is almost heroic.

And Itami treats his heroine, Ryoko (Nobuko Miyamoto), ambiguously too. A young divorcée, Ryoko, who has freckles and short hair worn in a modified Clara Bow cut, is the taxing woman of the title, an auditor who hounds mom-and-pop grocers, casino operators, and finally Gondo himself. She's a great investigator—what a nose for cash!—but there's something prim and gopherish about her. Methodical and unrelenting, she's indifferent to the pain she causes her victims, who try to swallow bank records, hide keys—anything to avoid being caught. Trapped, they howl in disbelief. How *dare* she ask them to give up the money they've so carefully hidden! The stratagems and lies of the cheaters are outrageous. We root for Ryoko to beat them—she's short, brusque, and determined to do her job, a game little woman in a man's world. But she's also a little scary, a careerist who collects taxes like an ayatollah hounding the nonbelievers. The most human thing about her is her sympathy for Gondo, the quarry she will never stop hunting.

A Taxing Woman doesn't have the bizarre erotic highs of *Tampopo,* but it zips along pleasantly, a satire of avarice that repeatedly betrays its sympathy for the avaricious. Is it merely coincidental that the people hiding money in dummy bank accounts—the crooks, whores, and grifters—are full of the juice of life, while the tax inspectors are a proper (though zealous) group of bureaucrats in identical suits? Itami may not be in full control of what he's doing. He gives the tax inspectors (who seem to have the snooping powers of the FBI) a gangbusterlike righteousness, which seems awfully corny to us (though perhaps not to the Japanese). They are incorruptible but sexless, and they come down on Gondo a hundred strong, with every sort of electronic gadget at their service. The big bullies! They move in on the greedy with all the self-important flourish of an anti-drug unit busting cocaine smugglers. We're supposed to cheer for the tax cops, I guess, though I couldn't stop myself from hoping that the welshers would get away with at least a *little* of their stash.

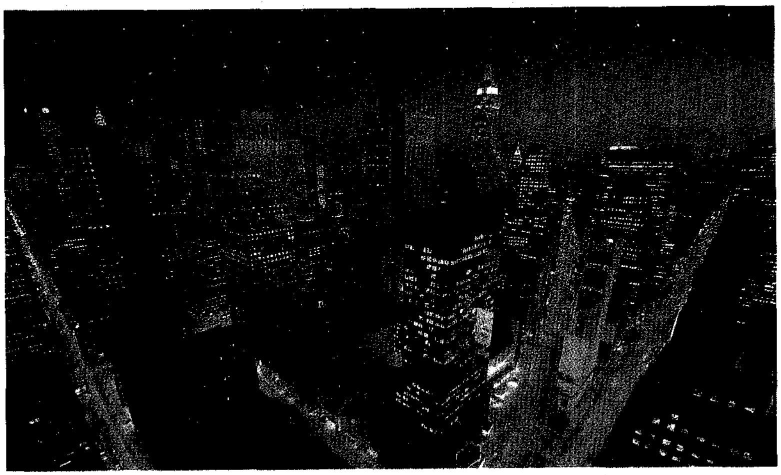
My guess is that Itami couldn't make up his mind which side he was on and that he told the story from the point of view of the tax collectors for commercial reasons. The movie has a familiar cops-and-robbers structure—we're in on the planning of the raids—and that makes for some excitement, but the police-raid fervor isn't really supported by the picture's underlying sympathies. Even those of us who pay our taxes may not be able to hate evaders (who hasn't thought of an ideal dodge?), and I suspect Itami can't either. Itami has a feeling for the pressured vitality of the big city, the dance of greed, but he needs to broaden his view to an understanding of the role of money in all human affairs. Pitting the virtuous against the grabby is too easy a game.

THE AUSTRIAN FILM **38: Vienna Before the Fall** chronicles the way two good-hearted Viennese, inactive politically but anti-Nazi by instinct, attempt to shut out the signs of disintegration all around them in the months just preceding the Anschluss. The principals are a young Jewish playwright, Martin Hofmann (Tobias Engel), and his Christian girlfriend, a celebrated theater actress, Carola Hell (Sunnyi Melles), both of whom are too happy, too busy, and too successful to do what others have done—pick themselves up and head for New York. Martin, insulted on the street every day, is particularly feckless. An insouciant young man, a boulevardier flushed with success, he imagines himself invulnerable. And he's lulled by the pleasant routines of his life—the Viennese theaters, the gardens, the corner seat at a café, where he reads the opposition newspapers and receives his telephone calls.

Wolfgang Glück, who wrote and directed the picture, has clearly tried to avoid hindsight and easy irony; he's tried to re-create the situation as it might have felt to two intelligent people who simply lacked the imagination of disaster. Still, the movie, by necessity, is overshadowed by the gruesome history of the next seven years. The audience cannot help but fume over Martin's casual indifference to his friends' warnings—cannot stop itself from wanting to call out to him and his lover to pack up and get on the train. *38: Vienna Before the Fall* turns into a rather routine suspense story: Will the two of them get out in time?

As I sat watching, a resistance to the movie's mood of pained nostalgia began to grow in me, and the resistance eventually turned into anger. After all, this is an *Austrian* film. And as the evidence mounted of Martin's myopia, I began to wonder what the filmmaker thought he was saying. At one point, worried about Carola, who has gone to Berlin, Martin gets on the train to follow her there—this is in late 1937, four years after the Nazis have taken power. (As it happens, the Czechs turn him back at the German border.) No doubt Glück imagined he was making an affectionate film about a young man rendered blind by love, a film that says that the tragedy of Austria in 1938 was that exactly such free spirits as Martin couldn't afford romantic foolishness and defiance. But Martin does many foolish things, and the clear implication is that the man was too stupid and too arrogant to survive.

There's an edge of impatience and unconscious criticism in the movie's view of Martin. But are the Austrians—even liberal, anti-Nazi Austrians—in any position to display irritation with the Jews for not foreseeing what was going to happen to them? The Austrians, many of whom welcomed Hitler, helped murder the Jews, and the election of Kurt Waldheim suggests how many people are disinclined to feel guilty about it. *38: Vienna Before the Fall* gives every indication that it truly loathes Nazism, but the movie also comes dangerously close to blaming the victim. Employing the same logic, a plantation owner in the years after the Civil War might have castigated an African tribesman for having allowed himself to be sold into slavery. ■



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BLOOD AND NO GUTS

"...*Carrie* goes directly from left field into foul territory; the only thing that works is Hands's powerfully sculptured lighting..."

THE AUTHORS OF THE MUSICAL **Carrie** claim as their source of inspiration Berg's *Lulu,* which is rather as if *Leave It to Beaver* traced its pedigree to *Moses und Aron.* At best, *Carrie* is a lower-, or lowest-, case lulu. A musical based on a sleazy movie made from a cheap thriller need not be awful, especially if Terry Hands and the Royal Shakespeare Company joined hands with the makers of *Fame* (of movie and TV fame) in creating it. One would have hoped for something spectacularly weird, dementedly arousing. Instead, we get an unstable mixture that crumbles on exposure to the stage, almost every disparate part of it unappetizing enough to stick in our craw.

Though Lawrence D. Cohen's screenplay for De Palma's *Carrie* crawled with too many self-contradictions and improbabilities even for a horror film, Cohen's book for the musical isn't content to crawl with them—it pullulates. Here, things go directly from left field into foul territory, and even the one interesting idea, telekinesis—the repressed heroine's power to move objects by mental concentration—is put to minimal dramatic effect. Everything that in the movie was, however bogus, a climax is omitted, toned down, or thuddingly flubbed. Carrie's blowing out a bulb early on is more effective than the supposedly staggering conflagration she wreaks at the prom, which is nothing more than the laziest of laser shows, for which a provincial rock concert would blush.

Indeed, *Carrie* yields even the dimmest meaning only to the extent one can recall the movie, something one would happily have forgotten. As things stand, Cohen (book), Michael Gore (music), and Dean Pitchford (lyrics) have labored for seven artistically lean years to come up with this, their sixth draft of *Carrie;* and with the help of their director, Terry Hands, they have manifestly restructured the show several times since the initial Stratford-on-Avon mounting. But all this is merely grist for the archaeologists who will tell you that some plastic wall that still survives once served to keep the audience from getting hosed down by Carrie. Since the hose, however, bit the dust long ago, the wall serves at best as a conversation piece.

SMOTHER LOVE: *Buckley and Hateley in* Carrie.

Carrie is still a mystery, though not quite as intended. Now you have such things to puzzle over as what the final stairway-to-the-stars set means; why Betty Buckley, who plays Margaret, the religious-fanatic mother, is often barefoot for no good reason; or why, lonely man-hater that she is, she will wear a sexy negligee. Or, again, why Carrie, in a black-light sequence in which her shoes, hairbrushes, powder puff, and prom dress are dancing with her (something that belongs in *Carnival*), ends up wearing a quite different dress to the prom, which, incidentally, she seems to go off to in her nightgown. And how would Carrie, over her mother's veto, acquire such a wardrobe? If by practicing telekinesis on J. C. Penney's, which would make quite a nice scene, we don't see it.

There are further mysteries. Why does the gym teacher, Miss Gardner, wear a cocktail dress to gym class? Why does a strictly PG-13-rated shower scene have to rise several yards into the air on a platform? Why do high-school kids at a disco wear identical inappropriate costumes (and at the prom, near-identical ones)? Why does the bad Chris make one of her entrances through a trapdoor; why does a pig's blood fill only a small spill-proof bucket from which Carrie is bedaubed slowly and carefully, as if a makeup person were powdering a star between takes of a movie? There are also less important questions. Why does the bad Sue suddenly get nauseatingly good, to the point of giving her beloved boyfriend to Carrie? Does that boy, Tommy, really fall for Carrie or only pretend to? Why does Sue's astral body attend the prom—are we sinking so low as to crib from the abject *Romance, Romance*? Why does the nice Miss Gardner have to perish along with the wicked Chris? Why is Margaret sometimes hateful, sometimes loving, without appropriate transition? What in hell (or heaven) happens in the end?

Perhaps the only thing about *Carrie* that works is Terry Hands's powerfully sculptured lighting, which manages to be more three-dimensional and various than any lighting within memory, thereby reducing the later laser show to an anticlimax. Ralph Koltai's sets are nervy, but their highly kinetic high-tech sleekness has little to do with establishing a realistic ambience from which the supra-real goings-on could startlingly take off. Hands's direction is zealous but inconsistent, sometimes even clumsy, and Alexander Reid's costumes are more distinguished for their transcendent vulgarity than for their sense. Debbie Allen's choreography is enthusiastic but repetitious—which brings me to the score. This is the most arrant rehash of terminally exhausted fifties pop, with its lyrics maundering on about being alone until they start maundering on about not being alone or how painful it is to be strong. (Earlier, it was painful to be weak.) Not a single song registers in this flavorless fricassee—only endless reiteration of the words "Carrie" and "Mama."

It was a nice idea to have a half-British,

Photograph by Peter Cunningham.

half-American cast (though Equity's generosity might have been better used elsewhere), even if most of them are only half-noticeable. Thus Darlene Love (Miss Gardner) can sing, period; Gene Anthony Ray (bad Billy) can dance, period; Paul Gyngell (good Tommy) looks right, period. Neither Charlotte d'Amboise (bad Chris) nor Sally Ann Triplett (good Sue) stands out, though both might make good stand-ins; and Betty Buckley, with no help from the script, is unable to make a cohesive whole out of Margaret. As Carrie, Linzi Hateley is talented and affecting; she can act and sing and be appealingly awkward with equal skill, but the part has nowhere to go. Those of us who, over the years, have sadly learned how to leave a musical humming the scenery will now have to learn how to hum the lighting. *Carrie,* a gutless shocker, is not even up to "Little Lulu."

Three Ways Home, BY CASEY KURTTI, OF which I endured one long act, is bleeding-heart-liberal claptrap. A white social worker, Sharon (clearly based on the author), is exploited and abused by Dawn, a black welfare mother of four of whom we see only Frankie, the eldest, a teenager who teeters on the edge of serious crime as well as of the roof, where he reads comic books and thinks he is one of the X-Men. Dawn is consistently hostile and insulting to Sharon, whom she keeps calling a goody-two-shoes white bitch. As opposed to the old-style knee-jerk-liberal claptrap, in which Sharon would have humbly taken it all on the chin, here she returns a few punches, making the contest less obviously rigged.

There is some wit in the writing, but almost everything is soliloquies by the three characters, which is not really drama but much easier to write. Mary McDonnell and S. Epatha Merkerson are very good as Sharon and Dawn, but TV's Malcolm-Jamal Warner is unexciting as Frankie. To hear a mostly black, nonpaying audience whooping it up whenever the black woman kicked white arse (though, be it said, some were equally amused when the white chick scored) was not an edifying experience. In Act II, I'm told, Frankie jumps off the roof and the two women make guarded, bittersweet peace. Thanks, but no thanks.

Old New York: New Year's Day IS A bottomlessly inept story-theater (ugh!) adaptation of Edith Wharton's fiction by a group—as untalented as they are unprepossessing—who arrogantly call themselves the New York Art Theatre Institute. The head of this band of godforsaken amateurs, Donald T. Sanders, adapted and directed this mess—an insult to Wharton as well as to the audience—and his wife, Vanessa James, designed the sets out of foam rubber and

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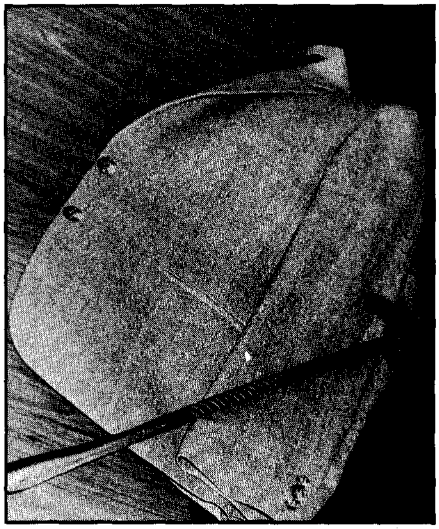

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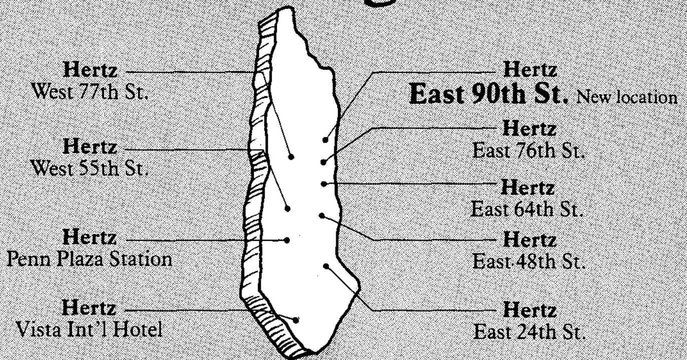

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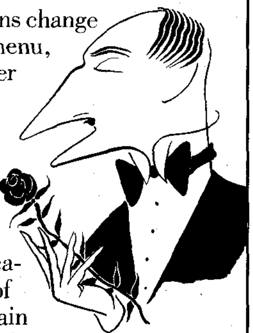

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paper and the costumes mostly out of black garbage bags trimmed with white garbage bags. Mr. Sanders declares his wife's gowns to be finer than Diors or Balenciagas; I tend to think that garbage bags were intended for a nobler purpose than this. NYATI also has a sixteen-hour adaptation of Turgenev's *The Torrents of Spring*, which, considering the overcrowding in our jails, might prove a satisfactory alternative for more hardened criminals. But why does Joe Papp offer one of his tax-subsidized halls to these graceless mummers? I hate to think.

ASCAP AND CARNEGIE HALL AND A BATtery of producers headed by Don Mischer presented a gala tribute for **Irving Berlin's 100th Birthday** in Carnegie Hall. The almost-all-star cast paying musical or verbal homage was a mixed bag. Among the better performers were Tommy Tune and Beatrice Arthur (though her mike kept conking out) and perhaps Barry Bostwick (though with his totally dead mike, one could only guess). Enjoyable, too, were reminiscing participants from the original *This Is the Army* and various Army and scout choruses displaying no ego whatever.

Less engaging were a variety of ego-exuding old-timers, equally depressing when they could and when they couldn't be heard. Most fatuous and croaking were Leonard Bernstein, Frank Sinatra, and Ray Charles among the elders (Tony Bennett could scarcely hit a note but was more sad than offensive); among the younger ones, Madeline Kahn, Diane Schuur, and Michael Feinstein. Marilyn Horne made "God Bless America" a very shaky blessing, and Willie Nelson and his hillbillies made a botch of "Blue Skies," which is better unbarbecued. Shirley MacLaine bowdlerized some of Berlin's lyrics, and Maureen McGovern and Maryann Plunkett were just plain dull.

Among those who merely talked, Walter Cronkite was the most pompous, and Garrison Keillor, who recited one of Berlin's lyrics after assuring us that it was deathless poetry, the most bizarre. But Isaac Stern was amiable and Morton Gould charming. There were also film clips from Berlin musicals for stage or screen, and though the selections were obvious, the film quality less than pristine, they outshone the live contingent.

Berlin was (is?) a remarkable talent. Though less sophisticated than Porter or Coward, less original than Gershwin or Rodgers, he was the most catholic of all. Only he, I think, reaches all brows—high, middle, and low—equally. Not with everything he wrote, but from an output of 1,500 songs, 19 Broadway musicals, and 18 Hollywood ones, there is something for everybody to cherish. But about the evening, Sammy Cahn, in parting, was right: "Not enough songs." ■

Art/Kay Larson

STRANGER THAN PARADISE

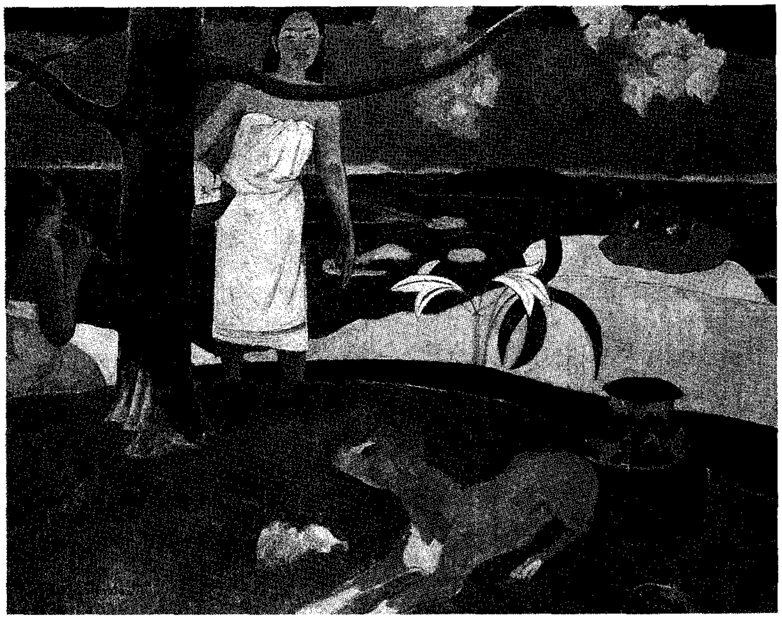
"...'The Art of Paul Gauguin' is both a finely tuned, intelligent exhibition and a testament to the liberating power of art..."

FOR MORTAL BEINGS, PARADISE IS A COMplicated place, since the desire for it is born of everything unreconciled and unbearable in one's life. To yearn for paradise is to be forever banished from it. Only self-knowledge, which is what got us kicked out of the Garden in the first place, offers a kind of bittersweet redemption.

So it is that Gauguin, the most outrageous of the Post-Impressionists—a rogue, a self-pitying martyr, and an old fox with women—was able to turn everything obnoxious in himself to radiant gold. The much-awaited "**Art of Paul Gauguin,**" at the National Gallery in Washington, D.C., is both a finely tuned, intelligent exhibition and a testament to the liberating power of art: The artist-scoundrel, brought to his knees by life, creates a thorny paradise fully stocked with his discontents.

The show is being billed as the largest and most comprehensive excursion yet into Gauguin's work. The dearth of previous big exhibitions has several causes. Until the cultural thaw in the Soviet Union, the huge bloc of paintings in the Hermitage and the Pushkin museums could not be shown in the West; some works in this show haven't been seen here virtually since they were painted. Then there is the image problem: During the three-odd decades since the birth of the blockbuster museum show, Gauguin has seemed a little too wild—too primal and emotional—for minimalist-modern tastes.

Now comes another seismic fracture in the Zeitgeist, and the primal begins to speak to us all over again. The current show is an amalgam of three that were being separately and simultaneously planned by the Musée d'Orsay in Paris, the Art Institute of Chicago, and the National Gallery. By joining forces in an admirable onset of goodwill, the curators were able to put all aspects of Gauguin's work together: paintings, prints, sculpture, drawings, manuscripts, down to the carved wooden panels that surrounded the doorway to his "house of pleasure" in Hiva Oa, his last home in the Marquesas Islands. In setting out to convert the world to his way of thinking, he made himself a writer and a master of the woodblock. The prints for his illustrated book, *Noa Noa,* are some of the finest of their era. The sculpture—squat, stolid, and phallic—is like nothing else; its knowing primitivism points toward the oncoming century. A few of the late paintings, especially the eerie *Riders on the Beach* and the elegant *Woman With a Fan,* are the stylistic bridge between Degas and rose-period Picasso. Add "Gauguin" to the short list of recent exhibitions that are so ambitious they may never happen again in our lifetime.



FLOWER POWER: *The brilliant* Tahitian Pastorals.

Even so, the whole of Gauguin is not here. Some of his major paintings couldn't travel, in particular two great late Symbolist pictures, *Where Do We Come From? What Are We? Where Are We Going?,* in Boston, and *Rupé, Rupé (Luxury),* an allegory of fruit pickers in a paradisiacal golden light, seen only by visitors to the Pushkin museum. Judging from other works not shown in Washington and Chicago, the audience in Paris (the Grand Palais, January 10 through April 20, 1989) will see a bigger and probably quite different exhibition. For that matter, some prints will be seen only in Chicago (September 17 through December 11).

But what of Gauguin himself? First off, scrap the romantic legends. As with van Gogh, the reality is both more complex and more interesting than the Hollywood pulp version. Gauguin did his serious work in his last decade (he died in 1903); most of his early life was spent trying to reconcile civilization with the call of the wild. Born in Paris in 1848, he was one year old when his family moved to Peru. His father died on the trip, and his mother spent five years in Lima before taking her children back to Paris. By the time he was twenty, Gauguin was a professional sailor in the Mediterranean. In retrospect, his dip into marriage (to a Danish tourist, Mette Gad, in 1873) is the anomaly. He suffered in bourgeois respectability for more than a decade, until — as everybody knows—he abandoned his family, headed for Brittany, and came of age as an artist.

The exhibition picks him up in 1879, when Degas and Pissarro invited the 31-year-old newcomer to enter the fourth Impressionist show. Gauguin, a painter for years, still acted like a student. His Impressionism took a pinch of salt from Degas, Cézanne, Pissarro, Morisot, Renoir, and Puvis de Chavannes, among others. It's a good idea to go through the exhibition to the end, then reverse direction. When you come to these pedestrian pictures after the rest, they seem to contain everything his art would become, as yet not fully realized: the colorist intensity, the tangled composition, the confident brush, and the troubled daydreams. In *The Little Dreamer,* a child lies in bed asleep, facing a wall where strange creatures fly, a foretaste of one of Gauguin's greatest Tahitian paintings, *Manao tupa-*

Photograph: courtesy of the Hermitage Museum, Leningrad.

"... The simple life may have attracted Gauguin, but he was not a simple man. He brought a little evil with him to Tahiti..."

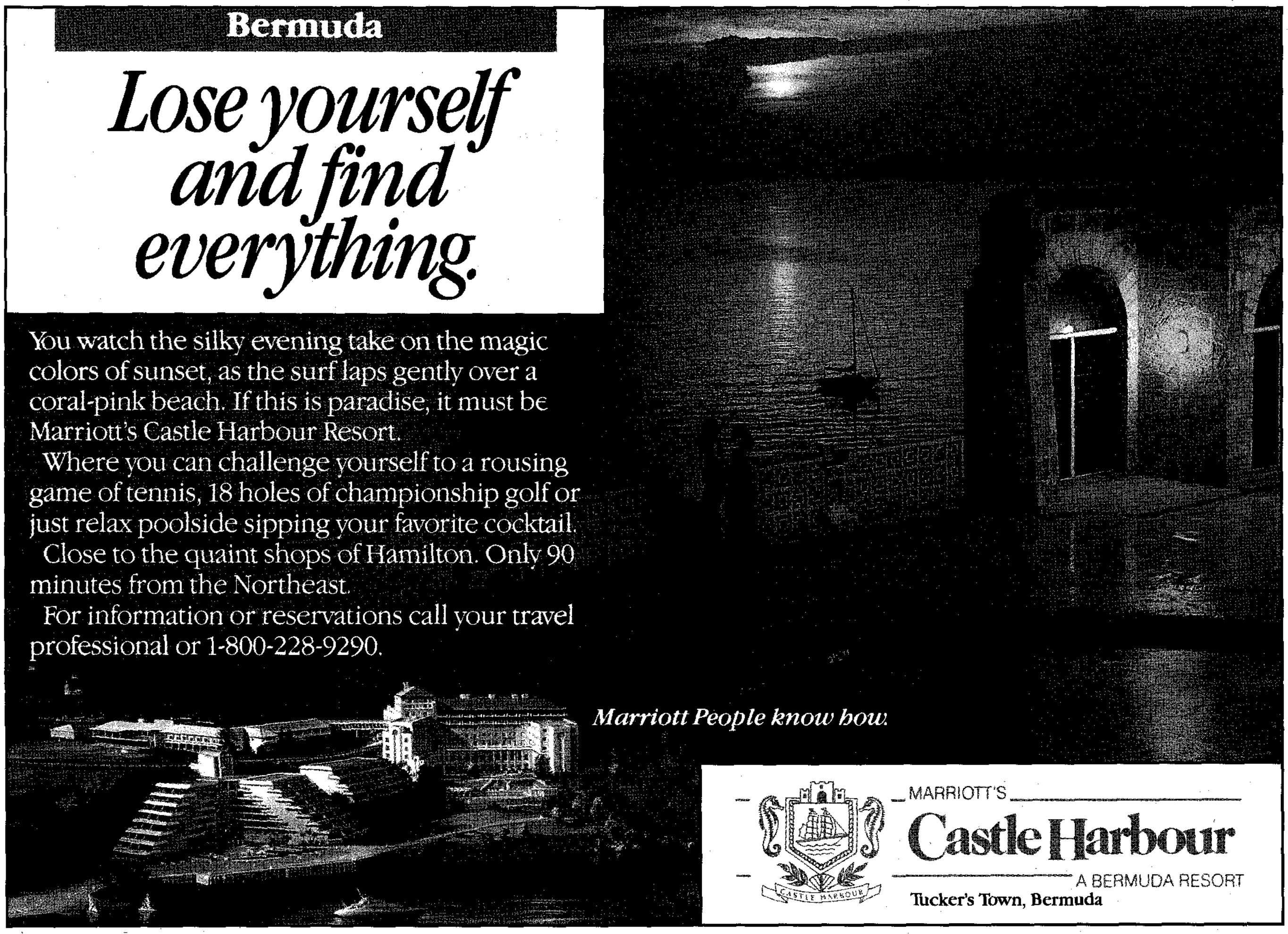
pau. His escape to Brittany and Martinique, and his inflammatory encounter with van Gogh, took the sycophancy out of his paintings and turned the wild man loose. Without a touch of the primordial, he would probably have remained a Sunday painter.

Gauguin was not a brilliant naïf like van Gogh. He was his own willful creation—ironic, cynical, self-absorbed, restless, self-indulgent—a figure whose melancholy was deliberately cultivated. The simple life may have attracted him, but he was not a simple man. Choosing Tahiti for its innocence, he brought a little evil with him, perhaps preferring the complications it created. Near the end of his life, and sick with syphilis, he took a fourteen-year-old Tahitian girl out of Catholic school (with her father's permission) to live with him, as knowingly as the diabolical Reynard who induces the virgin to pluck her flower in *The Loss of Virginity,* from 1891, a picture every art-history student memorizes. Gauguin's personality must have weighed on his disciples as it does on his paintings. He repeatedly cast himself in the role of Christ, as in *Christ in the Garden of Olives,* of 1889; martyrdom fit his image of the artist who bleeds to save society from itself.

Consider the sly fox together with his paintings, however, and everything remarkable about Gauguin enters a fourth dimension. His color—radiant as always—becomes his most sweeping invention, staggering in its range and originality. Dusky flesh takes on shades from yellow-orange to rose to mustard green, lit with crimson or violet. He was a master of yellow, that most difficult color. A perfectly plausible vermilion-red sea hovers behind an ocher beach, under a Veronese-green sky, in *Tahitian Pastorals,* a painting (last seen outside Russia in 1895) that prefigures Matisse in its absolute colorist freedom.

Color was a means of stirring up mysteries—inviting the eye to join in the body's gratifications but also, by its dissonances, raising the demons that haunt the edges of paradise. Gauguin's overheated tropical color schemes destroy the ordinary world and reconstitute it as a place that is savage and raw, riddled with darkness, and redemptive by the sheer force of the emotion it harbors. "The boldness of the unconscious," he wrote, "solves many questions that my understanding dares not approach." Color is the most immediate of the painter's devices; it reaches straight into the dreaming mind, connecting with everything dangerous and seductive in its depths—pleasure, pain, fear, joy, and their combinations.

The Tahitian idyll was in trouble; already, Gauguin mourned the passing of native innocence, as he contributed to its decline. To be on the edge of two worlds was nevertheless an advantage. His symbolism, often opaque, is layered like a torte—the grand themes, the Greek myths, the tropes of Western culture are glued together by sensuality and frosted with death. In his art, just as in life, you sense the presence of meaning, even when its details evade you. There has never been an artist, you imagine, who acutely felt life's voluptuousness, its mysteries, its beauties, more than this man who knew he was eternally Cast Out. (Through July 31.)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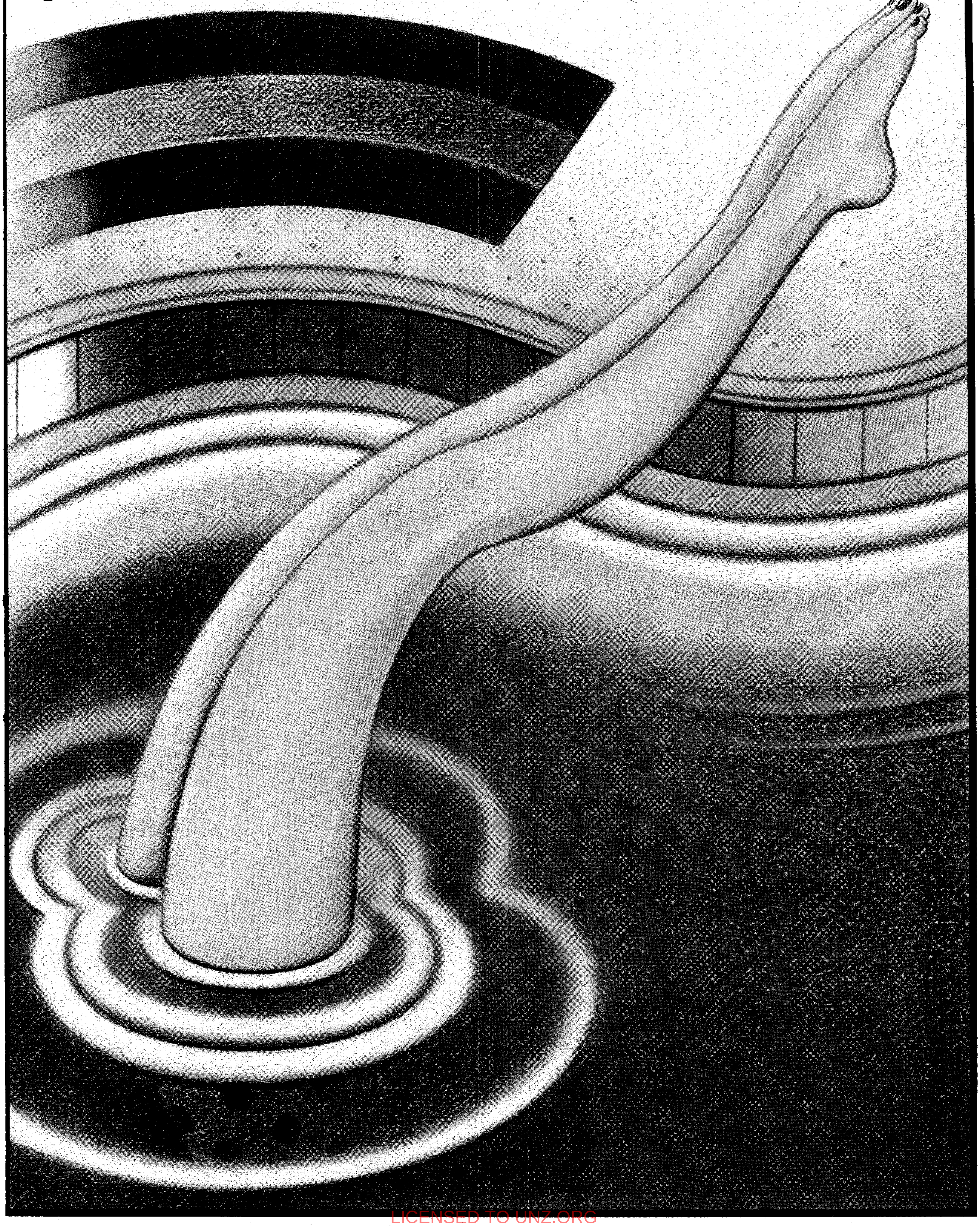

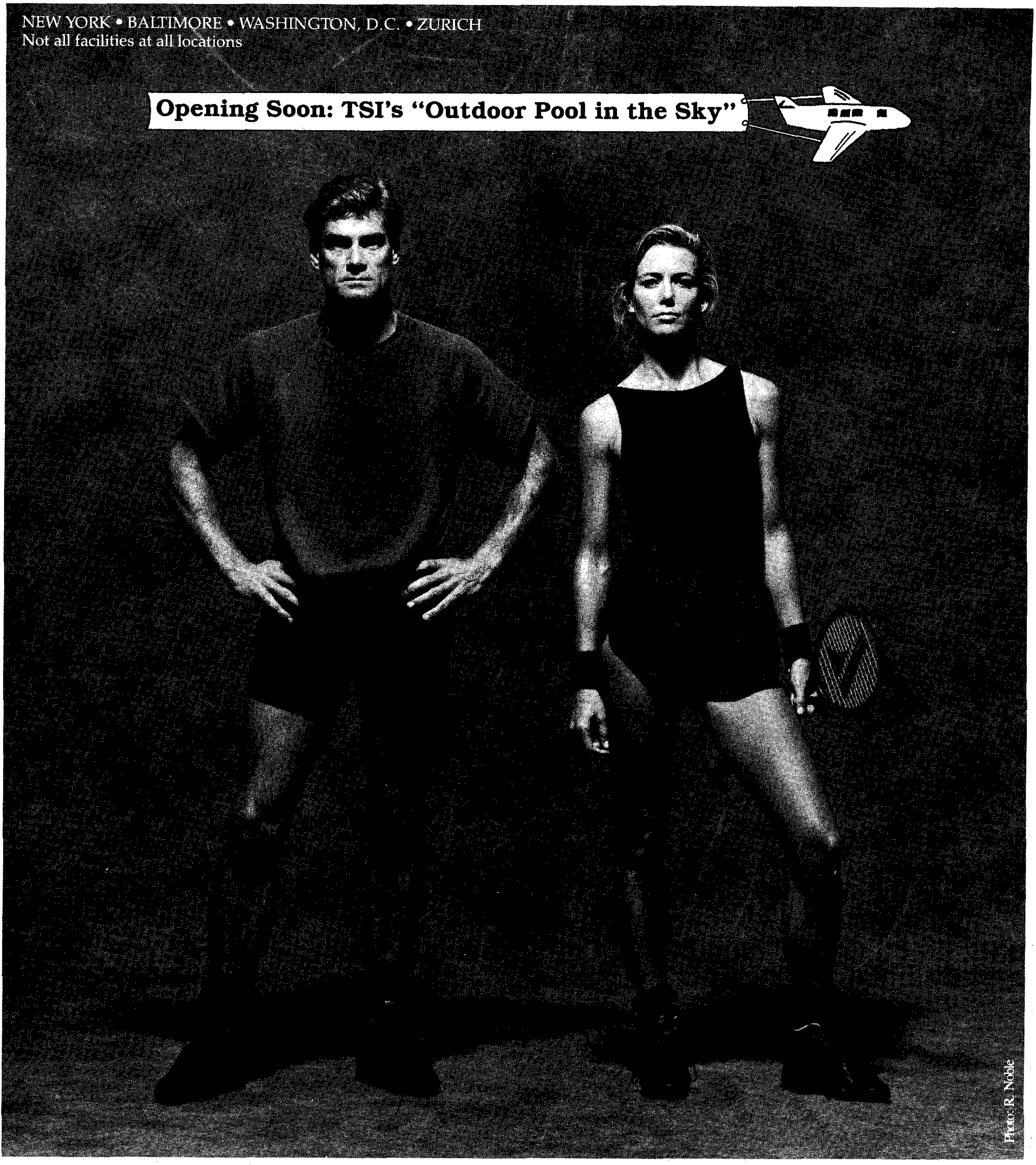
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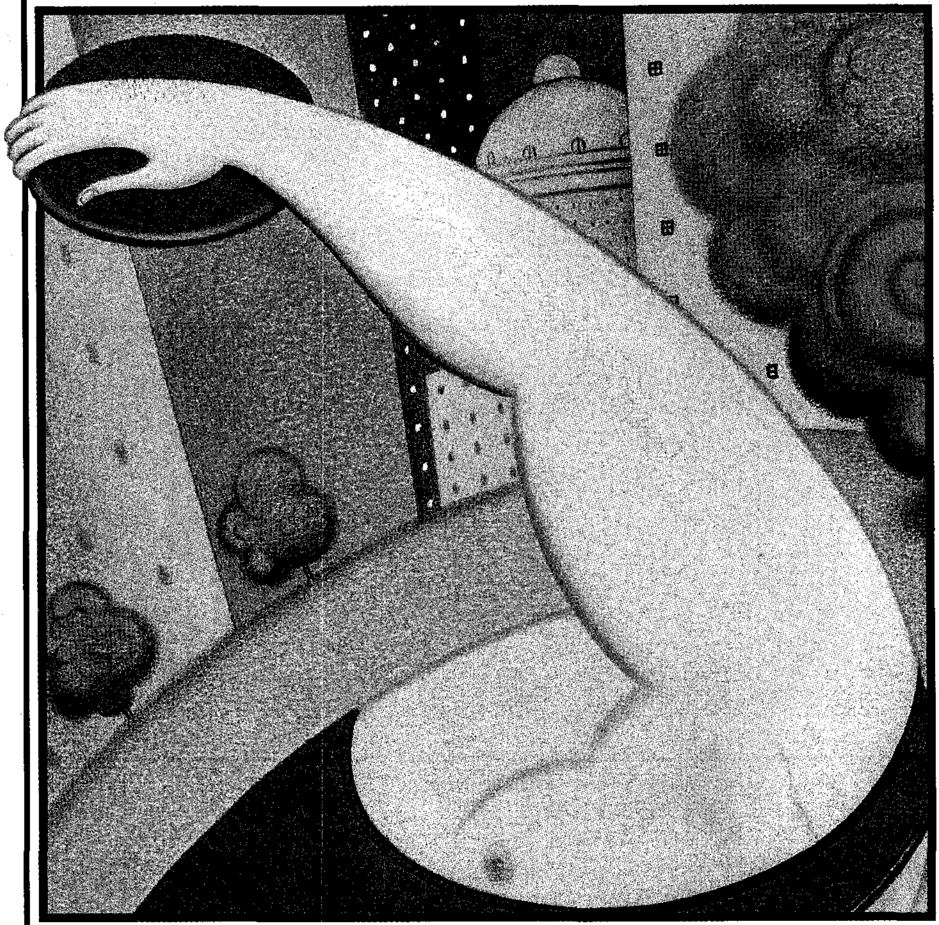
THE GREAT OUTDOORS



City Sports for Summer Athletes

BY MARTY LIPP

Whether running laps around the Central Park Reservoir, chasing line shots on a tennis court in the Hamptons, or hang gliding off a mountain upstate, New Yorkers will be stepping up their outdoor exercise this summer. At the same time, these active adults will have a chance to regain some of their youthful energy and endurance: Researchers now say that regular exercise could be the closest thing yet to a fountain of youth, with a proper fitness program revitalizing everything from the skin to the heart.

There are modest health benefits even from light physical exercise: Something—even if it is a half-hour of vigorous gardening—is almost always better than nothing. But the best results from exercise occur when one slowly builds toward the "training effect" of regular sustained aerobic activity.

According to the American College of Sports Medicine, to achieve the basic level of aerobic fitness one must exercise for at least twenty minutes three to five times weekly at a target 60 to 90 percent of the maximum heart rate. To find your maximum heart rate, subtract your age from 220—better yet, take a stress test supervised by a physician. Experts advise sedentary people and those with any of the coronary risk factors to see a doctor before beginning a fitness program.

That said, the good news for sedentary people is that they can see dramatic improvement by starting a regular exercise program. Even if you have been inactive all

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winter—or for years—it's not too late to get back into better shape. And if you're in generally good condition, there are some interesting ways to challenge yourself and see real progress over the next few months. The question this summer, then, is not "Why exercise?" but "How?"

Fitting Fitness In

While many beginners may have the best intentions, they can also be their own worst enemies. "They'll do too much, too soon," observes Linda Place, an exercise physiologist with the 92nd Street Y. Because beginners can burn out quickly and suffer a psychological letdown from not reaching their overly high expectations, they sometimes give up after a few weeks.

"People forget or don't realize they're out of shape," says Dr. Mark Pitman, director of sports medicine at the Hospital for Joint Diseases Orthopaedic Institute in Manhattan. "They start playing like they did last year or ten years before—at full tilt."

Many people who cannot be labeled sedentary fall into a group New York Knicks basketball trainer Mike Saunders likes to call "weekend warriors." To these people, who try to fit their fitness in on the weekends, and particularly during summer afternoons, Saunders says, "Get in shape to play; don't play to get in shape."

Some summer athletes may not be in as good shape as they think. Several studies have found that many, if not a majority, of Americans say they "exercise regularly." But the federal Office of Disease Prevention and Health Promotion estimates that only 10 to 20 percent of all adults are actually exercising at the minimum level for cardiorespiratory fitness.

One reason is that sports such as volleyball and softball, where players constantly stop and start, do not consistently keep heart rates at high levels, so participants do not really develop cardiorespiratory fitness. "Recreational sports are good as a supplement to a fitness program," says Dan Myers, fitness coordinator at the 92nd Street Y. "But they cannot be the meat of your fitness program."

Warming Up

One piece of advice that health professionals stress for exercisers at all levels is that they first warm up, then stretch before any activity. Whether before a softball game or a 10K run, one should exercise lightly for a few minutes first, since the increased blood flow raises the temperature of muscles and connective tissues, making them more pliable. Then, by stretching gently, one's flexibility is increased and the chance of injury is lowered. Stretch out again after a game or workout to restore flexibility.

Proper warm-ups and stretching exercises are especially important for runners, to avoid injuries such as tendinitis and shinsplints. A good stretching routine begins with a few minutes of non-impact aerobics. Next come gentle floor stretches, then sitting stretches, gradually working up to standing stretches.

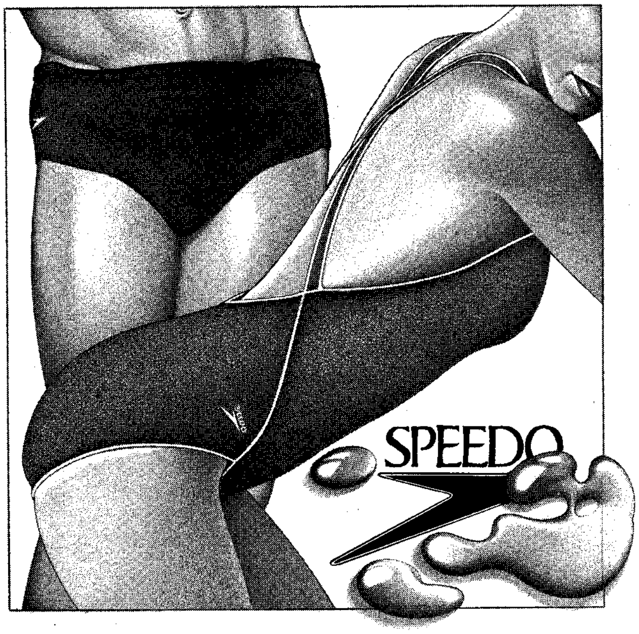
> *Even if you have been inactive all winter—or for years—it's not too late to get back into better shape. And if you're in generally good condition, there are some interesting ways to challenge yourself and see real progress over the next few months.*

Dr. Lewis G. Maharam, a sports-medicine internist at New York Infirmary–Beekman Downtown Hospital, advises beginning runners to start by alternating walking with jogging, building to a steady, unbroken pace over a period of several weeks. He also recommends that runners invest in a top-quality running shoe that, among other things, firmly supports the heel, allows the forefoot to flex easily, and gives adequate room and protection to the toes.

Beginning runners should run for 20 to 30 minutes at least three but not more than five days a week. If they train consistently, says the Y's Linda Place, beginners can set a realistic goal of running three miles without a break by summer's end. Naturally, their time will vary according to their initial condition, she says, but it will come down as they graduate to each new level of fitness.

Advanced runners should be running five or six days a week, with weekly mileage ranging from 25 to 60 miles, depending upon whether or not one is training for a marathon. Bob Glover, co-author of *The Runner's Handbook*, recommends the 10 percent rule: "Never increase your mileage or speed by more than 10 percent from one week to the next. Also, do no more than 10 percent of your running as racing."

Advanced runners may wish to join teams that train several times a week and participate in races and marathons. Membership ranges from open to exclusive in groups such as the Warren Street Social & Athletic Club (212-595-9640), the Central Park Track Club (212-861-8650), and the women's team Atalanta (212-737-7480).



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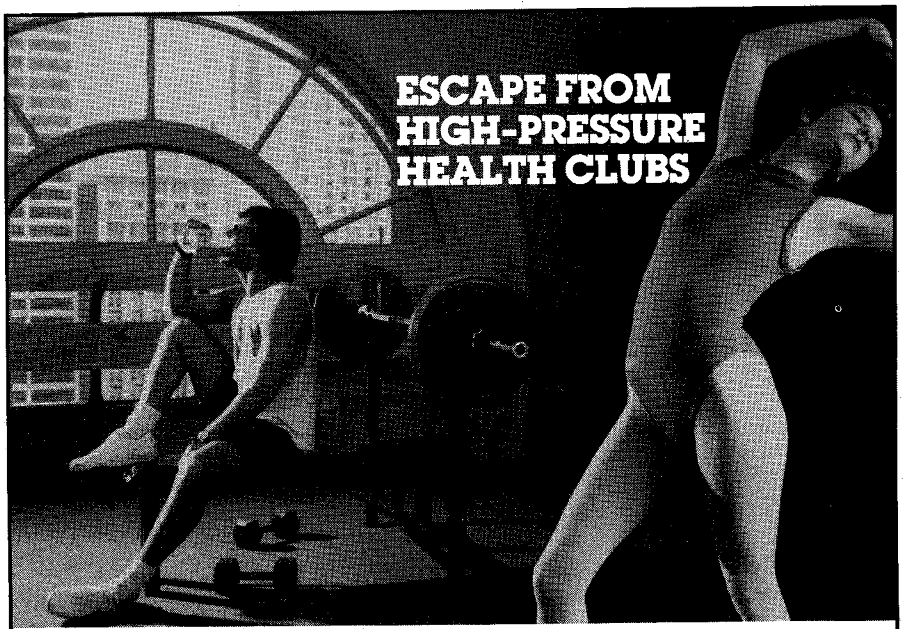
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For runners at all levels pounding the pavements this summer, the New York Road Runners Club (212-860-4455) is an invaluable resource. The NYRRC, which has over 25,000 members, offers classes ranging from beginners to advanced competitors. The advanced competitive classes are for top runners and teach speedwork and race strategy. For more information on classes, call 212-737-7480. The club also publishes an annual schedule of races and organizes the New York City Marathon.

Wheel Life

Bicycling, while somewhat treacherous on city streets, is often recommended as an exercise that complements a running program. It provides an aerobic challenge with less wear and tear on the body and is a great way to enjoy the scenery in the city's larger parks.

Bike riders can pedal around the gentle curves of park drives in Central Park, Prospect Park, and Staten Island's Silver Lake Park. Brooklyn's Shore Parkway bike lane offers a steady sea breeze and a panoramic view of Jamaica Bay. Bicyclists in Queens can discover that borough's best-kept secret: its beautiful parks—from sprawling Flushing Meadows to bustling Forest Park, from manicured Kissena Park to rustic Alley Pond.

> *Baseball remains America's quintessential summer sport, though its health benefits are generally moderate. Its value as exercise also depends on whether one spends the game hustling at shortstop, catching grounders, or standing in right field, catching rays.*

For cyclists who want to gear up for competition this summer, there are several clubs that organize races. The Century Road Club Association (718-343-8888) sponsors weekend races in Central Park throughout the summer, as does the Central Park Cycling and Sports Association (212-481-0057).

According to Errol Toran, president of Central Park Cycling, prospective racers are initially rated at Level 4, then must prove themselves in competitions to move up to Level 3 and Level 2. The highest category, Level 1, is reserved for the country's top racers. Toran says a dedicated beginner can move up to Level 3 by summer's end, but moving to Level 2 is more difficult. Toran, who also organizes cycling day trips to spots outside the city, adds that a beginning cyclist who can manage only 5 or 6 miles at a time can easily work up to 50 miles over the next three months.

If you don't own a bike, you can rent one at locations throughout the city such as Metro Bicycles (212-427-4450), Larry and Jeff's (212-794-2929), and Bicycle Rentals in Central Park (212-861-4137). Prices generally range from about $3 an hour for a three-speed to $5 for a ten-speed, with discounts for full-day rentals. Deposits are usually required and locks, when available, cost extra.

Biathlons combine cycling and running, and triathlons add a swimming component to the athletic equation. According to Daniel Honig, president of the Big Apple Triathlon Club (212-289-4113), about 80 percent of newcomers to biathlons and triathlons are runners. Since it is easier for runners to adapt to bicycling than to swimming (and difficult to find local sites for the swimming leg of the competition), the club actually sponsors more biathlons than triathlons.

Honig says that a runner who races in a 10K or 6-mile run can easily make the transition to one of Big Apple's shorter biathlons, where racers run 3 miles, bike for 20 miles, then run another 3 miles. Big Apple has established a twelve-week training program for prospective racers who are already proficient in one of the sport's activities. For information about the training program or the club's activities, send a self-addressed, stamped envelope to Box 20427, Cherokee Station, New York, NY 10028.

Having a Ball

Baseball remains America's quintessential summer sport, though its health benefits are generally moderate. Its value as exercise also depends on whether one spends the game hustling at shortstop, catching grounders, or standing in right field, catching rays.

There are 366 baseball and 429 softball diamonds citywide, according to the Parks Department—and that does not include the innumerable odd-shaped school yards and lots taken over by pickup players. Since the competition for a field can be as tough as it is on the field, the Parks Department (212-408-0209) issues permits for $2 per game; $4 for a field lighted for night play. For players in search of a league, the Parks Department office is a good place to inquire.

There are even more basketball courts than baseball fields in the parks and school yards of the city, and they bustle with bullet passes, pump fakes, and slam dunks when the weather turns warm.

As competition heats up, the Knicks' Saunders says, players should also pay attention to the summer's rising heat and humidity, because hyperthermia—or elevated body temperature—is an ever-present danger. Try to schedule activities for the cooler, early-morning or late-afternoon hours.

Summer Love

New York courts tennis enthusiasts with a dazzling array of facilities, including exclusive private clubs that charge thousands of dollars in membership fees. In the winter, indoor-court time can run up to $70 per hour. But in the summer, when outdoor courts become available in and out of the city, the price drops—to as low as $9 per hour.

On the city's 509 public courts, the outdoor tennis season runs from April to November. Seasonal permits are available from the Parks Department (212-360-8204), by mail or by applying in person. Court permits cost $35 for adults; $10 for those 17 and under; and $20 for anyone 62 and older. At a few of the busier locations, one can reserve a court for $3. For a single one-hour permit, the cost is $4. Courts are open from 7 A.M. to dusk in Central Park, and from 8 A.M. to dusk elsewhere in the city.

Dedicated tennis players can make real progress by Labor Day, according to Eve Ellis, co-owner of Eve Ellis's Central Park Sports (212-289-3133), which runs instruction programs and tournaments at the Central Park tennis courts. Ellis says a beginner can, with regular play and instruction, learn the basics—hitting forehands, backhands, and serves, and learning to score—by the end of one month. After three months, beginners can hope to be slicing the ball on serves, handling extended volleys, and hitting deeply into their opponent's territory.

By summer's end, Ellis estimates, "intermediate players could be beating people they used to lose to and may have to find different people to play with." With concentrated effort, intermediates can reach a whole new level of play, seeing new strategies in each game situation. For advanced players, Ellis says, "three months is a good period of time to become very proficient." Advanced players may want to begin supplementary exercises such as wind sprints, she says, to further improve their game.

Players looking to put their skills to the test can participate in a number of tournaments in the area. The Eastern Tennis Association (914-946-3533), the local section of the United States Tennis Association, sponsors singles and doubles tournaments for men and women, grouped by age from teens up to 80-year-olds. Advanced players who want to be considered for ranking must participate in a number of ETA tournaments, then apply in writing with a summary of their record. Membership in the ETA costs $20 for adults and $10 for juniors. The organization is located at 202 Mamaroneck Avenue, White Plains, NY 10601.

TEE TIME

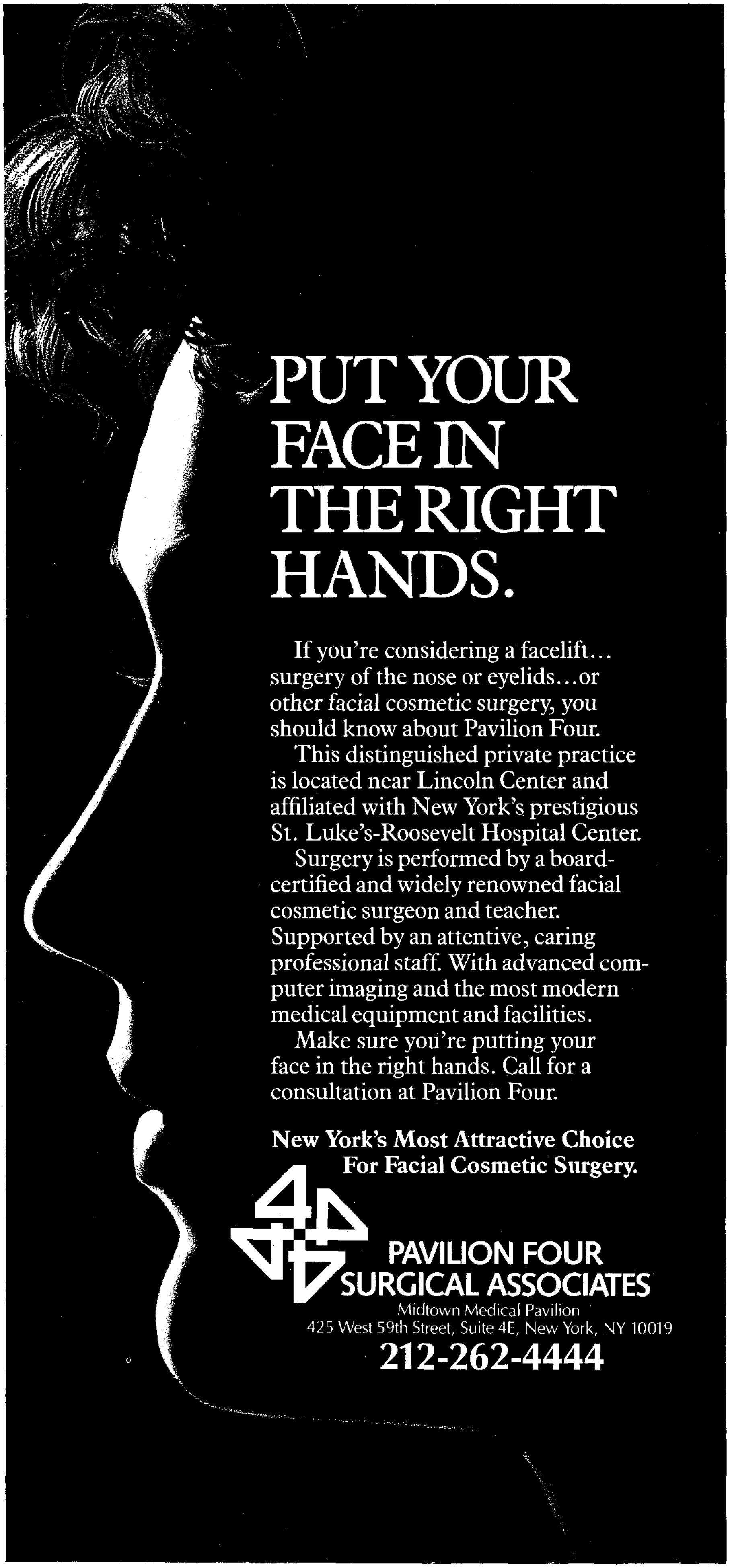
Golf strokes may not be as physically demanding as those in tennis, but a day on the links is still healthier than watching someone else play on television. And for sedentary people, golf can be a good way to start a more active life-style.

There are hundreds of golf courses in the New York area, ranging from private clubs, which charge several thousand dollars per year in dues, to the thirteen publicly owned golf courses scattered throughout the outer boroughs, where playing 18 holes costs from $10 to $12. For information about the public courses, call the Parks Department at 212-360-3407.

Although there are no golf courses in Manhattan, lessons are offered in the city in places such as Al Lieber's World of Golf (212-751-7890) and the Richard Metz Golf Studio (212-759-6940). Here, golfers hook and slice in a lesson cage, under the critical eye of an instructor. A half-hour of instruction ranges from $20 to $35, and some schools now use video equipment so students can monitor their form.

While one's first goal might be to just avoid embarrassment when swinging a club in public, a beginning golfer's progress through the summer will depend on his or her muscle tone, natural aptitude, and persistence. According to veteran instructor Walter Beard, who teaches at the Galvano Golf Academy (212-736-4435), "Anybody can play at it, but golf is the hardest of all sports in the world to master."

Golf's handicap system enables players at different skill levels to compete against each other, and in the New York area, there are literally hundreds of events in which such competition takes place. Public and private courses and an assortment of organizations sponsor a wide range of activities from leagues for beginners to amateur and professional tournaments. To obtain a calendar of events in the area, contact the Metropolitan Golf Association (914-698-0390).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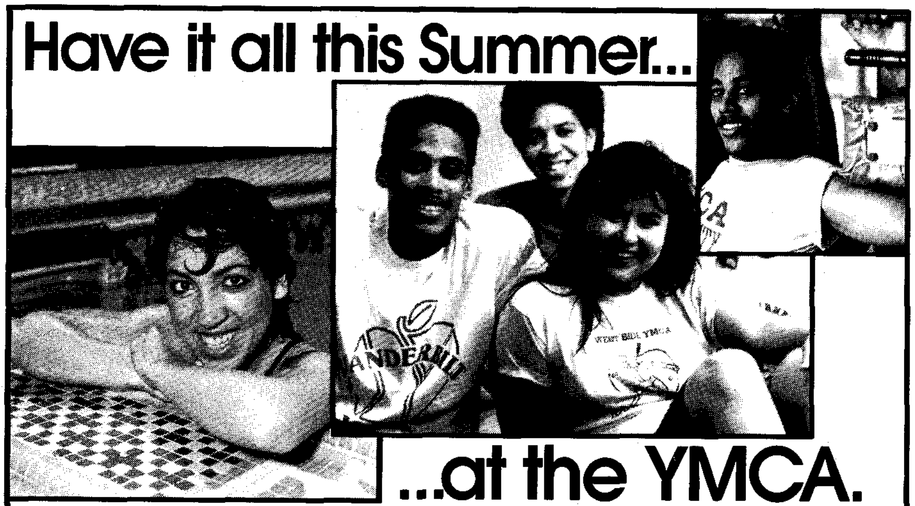
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(212) 787-4400

EASTERN QUEENS YMCA
238-10 Hillside Ave.
(718) 479-0505

FLUSHING YMCA
138-46 Northern Blvd.
(718) 961-6880

STATEN ISLAND YMCA/BROADWAY CTR.
651 Broadway
(718) 981-4933

JUST ADD WATER

When the summer sun starts making the urban jungle tropical, New Yorkers head for the water to cool off. Whether they dive into a private pool or hit the public beaches (which officially open Memorial Day weekend), exercisers can easily incorporate swimming into a fitness program. The key is to keep one's heart rate up in the aerobic target zone. So even though the water may be crowded, stops and pauses during laps should be kept to a minimum as one increases endurance.

According to Olympic gold-medalist Donna de Varona, a dedicated beginner can be swimming at the intermediate level by summer's end. De Varona, now an ABC-TV sports commentator, points out that "the biggest obstacle for people who want to learn how to swim, or to improve their swimming, is controlling their breathing." By lifting one's head up constantly, she explains, the rest of the body is unable to remain streamlined, making movement through the water less efficient. She advises swimmers to use goggles, so they feel more comfortable keeping their head in the water.

Although they may not offer the same aerobic benefits as swimming laps, there are other ways to get exercise and have fun on and under the waves. Long considered a West Coast sport, boardsailing (also called windsurfing) is becoming increasingly popular in the New York area. While it is likely that first-timers will take a good number of unscheduled dips, boardsailing instructors say beginners can learn the basics in just a few hours.

Island Windsurfing (212-744-2000) teaches boardsailing at its summer base in Southampton for a daily rate of $50 or a three-hour rate of $25. Hawaiian Sailboards (516-757-4315) in Northport, Long Island, teaches groups and individuals in Centerport and other locations. A two-hour group lesson costs $25.

For those who want to get deeper into aquatic activities, scuba diving is taught by a number of schools around the city. To go diving, or even to have a scuba tank filled with air, you must be certified by one of several organizations that license instructors. The relative merits of, for example, a Professional Association of Diving Instructors course and one taught by the National Association of Scuba Diving Schools are debatable, but most schools offer more than one type. In addition, YMCAs offer their own certification, which is considered the most rigorous.

Scuba Network (212-750-9160) offers five weeks of instruction, ranging in price from $99 for "non-prime-time" group lessons to $249 for semi-private ones, at a variety of locations in the area. Students may complete their open-water certification off the coasts of Long Island or New Jersey with Scuba Network, or on their own at a vacation spot such as the Caribbean.

Mountain High

One does not have to travel to exotic lands to find real adventure this summer, because just a short drive north of the city, New Yorkers can learn to hike up mountains or hang glide off them.

In the heart of the Catskills, the town of Ellenville has become one of the country's busiest centers for the sport of hang gliding. For $75, Thermal Up (914-647-3489) offers two hours of ground lessons and six training flights on a small hill. Thermal Up also has other packages in which beginners can work up to earning a Class 3 rating, allowing them to solo at nearby hang-gliding areas.

Paul Voight of Fly High (914-744-3317) offers a new training technique developed in Texas: Student and instructor take off on a tandem hang glider from the back of a pickup truck that races down an airport runway. Attached to the truck by a rope, the glider is released when it reaches a height of 2,000 feet. Three rides cost $75.

Voight, who also teaches hang gliding by the conventional method, says that anyone in reasonable shape can hang glide and that it is not as dangerous as some might think. The only exertion, he says, is the walk back up the hill after a flight.

If one wants to climb mountains instead of gliding off them, the premier rock-climbing spot in the region is the Shawangunks, near New Paltz. "The Gunks" are about one and a half hours from the city, and beginners do not have to be in top shape to climb.

The difficulty of a particular climbing route is usually rated on a scale that starts at 5.0. Beginners can often start off with 5.3 climbs, and some can rapidly progress to following a leader on a 5.5 or even a 5.9 climb.

High Angle Adventures (914-658-9811) teaches individuals for $115 a day, or $75 per class, providing all the equipment necessary, including special shoes. Jon Ross of High Angle says that rock-climbing is "as safe as your good judgment," and adds that he likes to see students "challenged, but not pushed to their limits."

With some sunscreen and a little bit of planning, you can scale new heights of fitness by Labor Day—and have fun doing it. For those who've made regular exercise a year-round priority, the summer brings a variety of wet and wild ways to stay in shape. But no matter what condition you're in at the start, a season in the great outdoors will make you look healthier, feel younger, and live longer. ●

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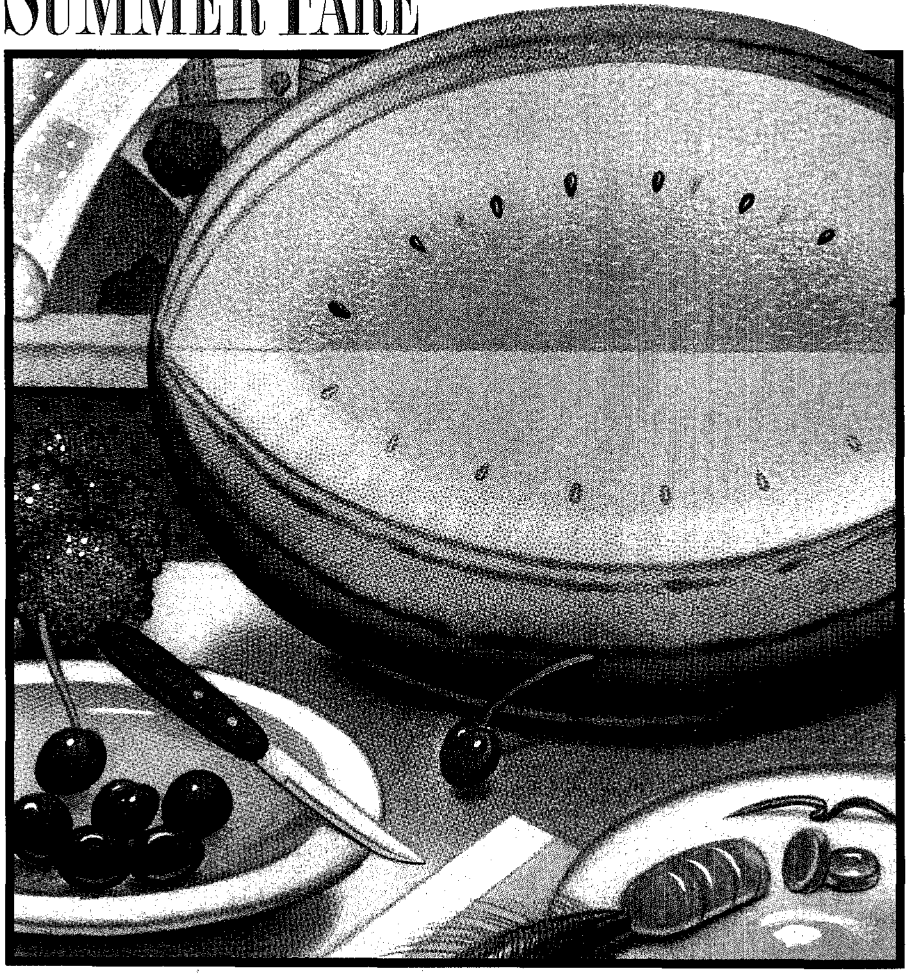
SUMMER FARE



Savoring the Fruits of the Season

By Lisa Rogak

Trying to eat healthfully during a long, hot New York summer is a balancing act at best. On the one hand, the bounty of fresh fruits and vegetables at the outdoor markets makes healthy, low-calorie eating a seasonal pleasure. On the other, ice-cream carts and hot-dog vendors are just as accessible, making it a supreme act of will to resist.

Indulging in a Dove Bar on a tar-melting summer's day doesn't mean you're "bad" and that you may as well run wild at Zabar's. Healthy eating requires the same common sense year-round. Awareness of food and nutrition is key, along with a measure of discipline, so that you're in better shape at the end of the summer than you were at the beginning.

It's hard to be energetic when it's hot out, but if you modify your eating habits, you can feel better and be more active. Randi Aaron, a Manhattan-based nutritionist and president of New Attitude Health & Image Counseling, suggests summer menus containing pastas and whole grains. "Focus on fresh fruit and vegetables, and foods that are high in complex carbohydrates," she says. "But stay away from meats because they take longer to digest and can slow you down."

Casual dining and informal meals characterize the season—and that can be to your advantage. Jackie Storm, a Manhattan nutrition educator who does regular radio spots on health, advises, "Nibble all day long: Eat five or six small meals a day, instead of three large ones, to stabilize your blood sugar and stimulate your metabolism. If you can't do that," she says, "then eat dinner—most of your day's calories—for breakfast and, in general, concentrate on low-fat foods. Most people *aren't active enough to handle large* amounts of fat."

THE SUMMER DIET

"There's only one way to lose weight, and that is to cause a calorie deficit," says Ann Grandjean, Ed.D., chief nutritional consultant for the United States Olympic Committee. "The best way to do that is to eat fewer calories and increase exercise, and the summer weather is conducive to it."

It's even possible to watch your calories while enjoying a picnic in the park or a meal at an outdoor café. Dr. Dennis Gage, M.D., a nutritionist with St. Luke's/Roosevelt Hospital, in New York, suggests the ideal picnic sandwich: a skinless breast of chicken on whole-wheat with lettuce and tomato.

At an outdoor café, select light, low-fat foods. Warm salads with grilled pieces of fish, beef, or chicken are a tasty choice. Go the fruit route for dessert (a whole cantaloupe is only about 200 calories). But keep in mind that fruit is not "free." Six or seven big pieces of fruit a day can easily add up to 1,000 calories.

When you feel parched and in need of something cool and refreshing, have water before you grab an ice-cream cone: You may be mistaking hunger for thirst. According to Dr. Gage, the body's water requirements go up in summer, to replace what's lost in perspiration. Water also serves as a temporary appetite suppressant, so it may be advisable for dieters to drink even when they're not thirsty.

For many people, summer means a vacation from dieting as well as from work. "It's an attitude thing," says Jackie Storm. "School's out, so the rules don't apply. That's okay for one day, but not for two weeks. But the average person can occasionally do things like skip the main course and have dessert for dinner. Whoever said you have to eat peas and carrots on vacation?"

Dr. Gage recommends you focus on the nonfood parts of the vacation. "Pick a vacation spot where the activity level is high." Instead of going on a cruise, where you're constantly surrounded by food, select a vacation designed around activity. "And bank your calories by losing a few pounds before your vacation," he advises.

Know in advance what you are going to eat every day and don't deviate from your plan. "Act as if you're already at your ideal weight," says Jackie Storm, "feeding a smaller version of yourself." ●

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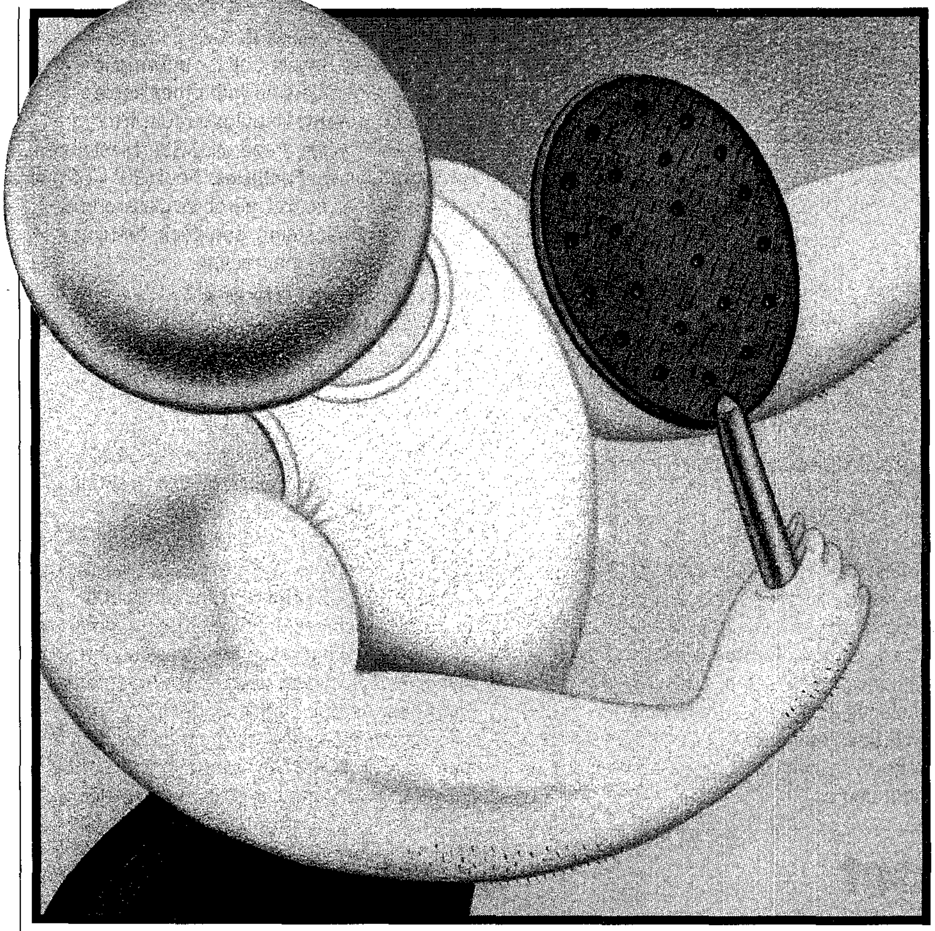
HEALTH CLUBS



Shape Up, Slim Down, Work Out

As health clubs continue to expand their facilities and upgrade their classes and equipment, there are more reasons than ever to join—and more health clubs than ever to choose from.

Both the design of new equipment and the way people are being taught to exercise have been significantly affected by advances in sports medicine and computer technology. The latest weight machines use hydraulic, pneumatic, or electro-mechanical resistance instead of the traditional stacked weights. And computerized keypads allow exercisers to make adjustments in weight resistance without getting up.

Many of these machines provide positive resistance in both directions, which means that the exerciser must push the weight up or away and then pull it back. This system minimizes some causes of muscle soreness and reduces the chance of injury: Opposing muscles can be worked out on one machine, and the weights will not snap back or crash down when the exerciser gets tired.

New developments in aerobic-exercise machines include upper-body ergometers, which resemble stationary bicycles with arm pedals instead of foot pedals; recumbent stationary bicycles that position the pedals in front of the body, lessening back strain; and rowing machines that use video animation to simulate competition.

Variations on treadmills include an optional incline that can be adjusted while one runs on the machine. Versa Climbers provide a full-body aerobic workout, and strength and endurance training for both the upper and lower body. In addition, they eliminate the pounding delivered to the knees by older stair machines.

Aerobics instructors have also responded to the concern over body-jarring workouts. Low-impact aerobics, in which one foot remains in contact with the ground at all times, have now largely replaced the high-impact exercises involving jumping. Another new trend in aerobics classes is something called circuit training, which alternates weight training with a variety of aerobic exercises.

One-on-one training—in which clients schedule visits with a personal trainer who instructs, corrects, coaxes, and praises them through a tough workout—is gaining in popularity. In fact, some new facilities operate exclusively on a one-on-one basis.

CHOOSING A CLUB

With so many health clubs already in Manhattan and new ones opening all the time, how does one choose? Select a few that appeal to you and visit them. Request a tour of the facilities before you sign up.

Visit at the time of day when you would be most likely to use the club. Is it quiet and serious or are people socializing? When looking around, don't be embarrassed to ask questions. Take note of the condition of the equipment, and whether or not there are people waiting in line to use it. At the best clubs, staff members circulate to answer questions and correct technique.

Ask if the basic membership fee includes use of all the facilities. Many clubs charge extra for tennis, raquetball, or swimming. Inquire about the guest policy. If you decide to sign up, be sure to get the rules and regulations—along with the details of what the fee covers—in writing.

An increasing trend toward short-term membership gives potential clients the chance to try out a club for a few months without having to commit to a full year. Significant discounts come with one- and two-year memberships, and after an initial fee, the balance can be paid on a monthly basis.

Reciprocal memberships at other club locations are also increasingly available. These are especially convenient for those who like to work out near the office during the week and close to home on weekends.

Finding a health club that meets your needs is well worth the effort. The following guide, arranged by neighborhood, provides basic information on selected fitness and movement centers. —***Didi Pershouse***

DOWNTOWN

NEW YORK HEALTH & RACQUET CLUB
39 Whitehall Street
New York, NY 10004
269-9800
Hours: M–F 6 A.M.–9:30 P.M.; Sat. 10 A.M.–6 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Keiser K300 series, Nautilus circuit, Eagle and Smith machines, free weights; Versa Climber, Lifecycles, Gravitron, StairMaster, Liferowers. **Facilities:** Two exercise studios; pool (20' x 59'); track (20 laps to the mile); racquetball and squash courts; massage, sauna, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

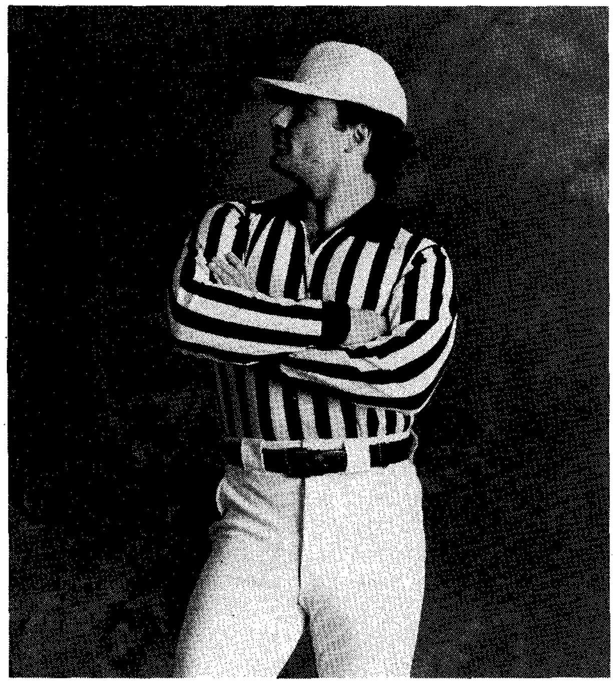
EXECUTIVE FITNESS CENTER
Vista International Hotel
3 World Trade Center (22nd floor)
New York, NY 10048
466-9266
Hours: M–F 6 A.M.–9:30 P.M.; Sat., Sun. 8 A.M.–7 P.M. **Rates:** Full membership: initiation fee $350; one year $1,400; monthly $131. Aerobics: initiation fee $150; one year $600; monthly $54. Other plans available. **Equipment:** Nautilus and Keiser circuits, Universal machines, free weights; bicycles, cross-country machines, rowing machines, treadmill, StairMaster. **Facilities:** Pool (20' x 50'); track (13 laps to the mile); two racquetball courts; massage, sauna, steam; personalized programs; progress reviewed daily; cardiovascular evaluation; one-on-one training.

CARDIO-FITNESS CENTER
79 Maiden Lane
New York, NY 10038
943-1510
Hours: M–F 6:30 A.M.–7:30 P.M. **Rates:** Initiation fee $500; one year $1,295. Reciprocal membership with other Cardio-Fitness centers. **Equipment:** Universal machines, free weights; bicycles, rowing machines, treadmills, StairMasters. **Facilities:** Sauna; individualized, monitored programs; cardiovascular evaluation; one-on-one training.

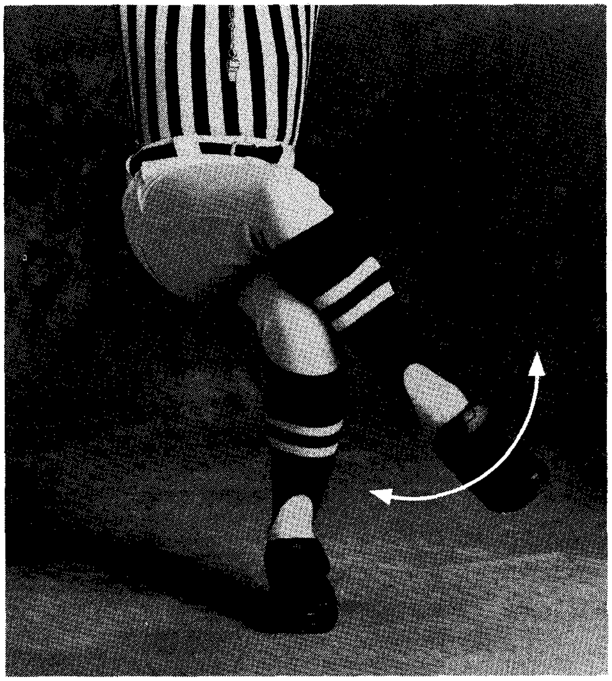
APPLE HEALTH & SPORTS CLUB
88 Fulton Street
New York, NY 10038
227-7450
Hours: M–F 7 A.M.–9:30 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. Reciprocal membership with other Apple clubs. **Equipment:** Nautilus circuit, free weights; Lifecycles, treadmills, StairMasters, rowing machines. **Facilities:** Pool (20' x 60'); two racquetball courts; aerobics classrooms; massage, sauna, steam, sun deck, tanning, whirlpool; one-on-one training.

PRINTING HOUSE FITNESS & RACQUET CLUB
421 Hudson Street
New York, NY 10014
243-7600
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Initiation fee $200. Racquetball membership: one year $150–$600. Fitness Club: one year $575–$775. Court fees: $8–$10 per half hour. Aerobic-dance membership: one year $250; monthly rates available. **Equipment:** Nautilus and Universal machines, free weights; treadmills, Liferowers, rowing machines, cross-country machines, Lifecycles, upper-body ergometers. **Facilities:** Aerobic-dance studio; pro shop; café and juice bar; five racquetball courts; four squash courts; two racquet pros; rooftop pool (20' x 30') with sun deck; sauna, steam,

Playing hard-to-get



Great legs



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whirlpool; personalized, supervised exercise programs; cardiovascular evaluation; weight-loss program; one-on-one training. Sports-medicine department with physical therapy and sports podiatry services.

APPLE HEALTH & SPORTS CLUB
211 Thompson Street
New York, NY 10012
777-4890
Hours: M, W, F 10 A.M.–10 P.M.; T, Th 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. Reciprocal membership with other Apple clubs. **Equipment:** Nautilus circuit; StairMasters, Lifecycles, treadmills, rowing machines. **Facilities:** Pool (25' x 35'); aerobics classrooms; women's massage, sauna, steam, sun deck, tanning; one-on-one training.

BODYWORKS FITNESS CENTER
626 Broadway
New York, NY 10012
475-5030
Hours: M, W, F 7 A.M.–10 P.M.; T, Th 7 A.M.–9 P.M.; Sat. 10 A.M.–5 P.M.; Sun. noon–7 P.M. **Rates:** Unlimited, one year: classes only $375; classes and use of facilities $475; one-on-one membership $575. Other plans available, including home-training sessions. **Equipment:** Nautilus circuit, free weights; bicycles, rowing ergometers, cross-country machines, treadmill, Lifecycles, Versa Climber, StairMaster. **Facilities:** Massage and bodywork. **Classes:** Low-impact aerobics, abdominal workshop, t'ai chi, yoga, kung fu, self-defense, stretch.

NEW YORK HEALTH & RACQUET CLUB
24 East 13th Street
New York, NY 10003
924-4600
Hours: M–F 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–9 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Nautilus circuit, Eagle and Smith machines, free weights; Lifecycles, StairMasters, Gravitron, Versa Climber, Liferowers, computerized treadmills. **Facilities:** Pool (12'x 30'); health-food bar; massage, sauna, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

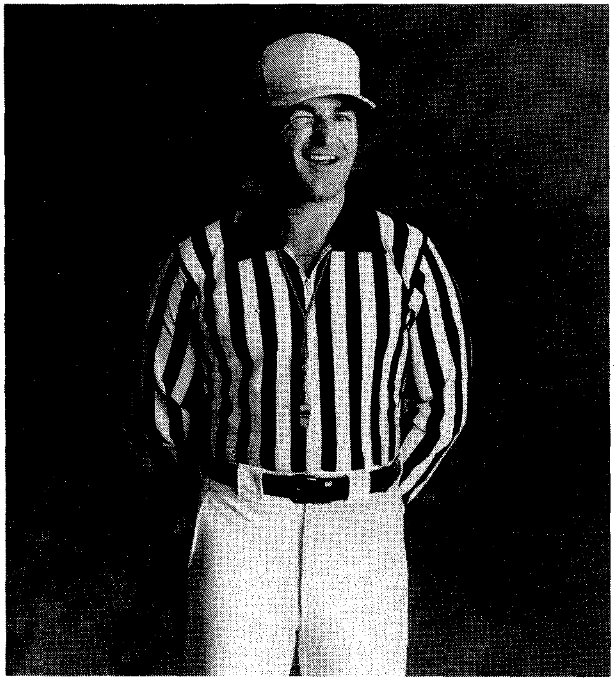
MIDTOWN / EAST

APPLE HEALTH & SPORTS CLUB
321 East 22nd Street
New York, NY 10010
673-3730
Hours: M, F 7 A.M.–10 P.M.; T, W, Th 10 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. Reciprocal membership with other Apple clubs. **Equipment:** Nautilus machines; StairMasters, Lifecycles, treadmills, rowing machines. **Facilities:** Pool (20' x 35'); aerobics classrooms; massage, sauna, steam, sun deck, tanning, whirlpool; one-on-one training.

PARK AVENUE FITNESS CENTER
3 Park Avenue
New York, NY 10016
686-1085
Hours: M–F 6:30 A.M.–11 P.M.; Sat., Sun. 8:30 A.M.–7 P.M. **Rates:** Squash: one year $275. Fitness, aerobics, and squash: one year $850. Court fees $12–$24 per 45-minute session. Monthly plans available. **Equipment:** Eagle circuit, free weights; upper-body ergometer, Lifecycles, computerized treadmills, Powercise rowing machine. **Facilities:** Six North American squash courts; juice bar, lounge; sauna; one-on-one training. Aerobics classes.

TSI FITNESS TRAINING CENTER/ ARTHRO-FITNESS CENTER
614 Second Avenue
New York, NY 10016
213-5999
Hours: M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Initiation fee $200; monthly dues $49. **Equipment:** Nautilus and Eagle circuits; treadmills, StairMasters, Lifecycles, Versa Climbers, cross-country machines, rowing machines. **Facilities:** Pool

Forward pass



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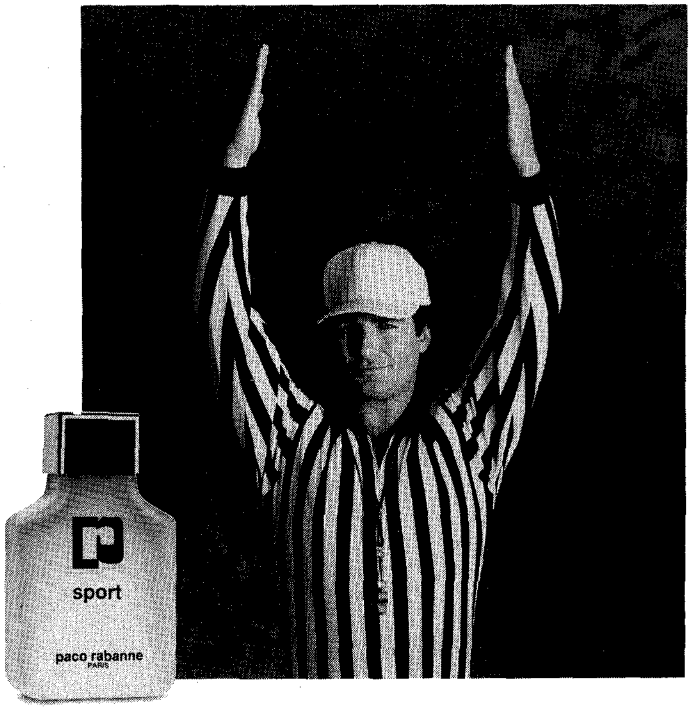

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FIFTH AVENUE RACQUET & FITNESS CLUB
404 Fifth Avenue
New York, NY 10016
594-3120

(A TSI club) **Hours:** M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Racquet and fitness: Initiation fee $200; monthly $48. Other plans available. Reciprocal use of TSI clubs. **Equipment:** Nautilus and Eagle circuits, free weights; treadmills, StairMasters, Lifecycles, Versa Climber, cross-country machines, rowing machines. **Facilities:** Aerobic studio; four squash courts; juice bar, lounge; massage, sauna, tanning; one-on-one training.

MADISON AVENUE MUSCLE
244 Madison Avenue
New York, NY 10016
687-8196

Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** One year $750; off-peak (M–F 7 A.M.–3 P.M.) $500. **Equipment:** Eagle and Star weight-training equipment, free weights; bicycles, rowing machines, Versa Climbers, treadmills. **Facilities:** Juice bar; massage, sauna, tanning; one-on-one training.

DORAL SATURNIA FITNESS CENTER
90 Park Avenue
New York, NY 10016
370-9692

Hours: By appointment only. M–F 6 A.M.–10 P.M. **Rates:** Initial fitness evaluation $150; 20 sessions $800; 40 sessions $1,500. **Equipment:** Nautilus and Eagle machines, free weights; computerized treadmills, Fitron bicycles, upper-body ergometers, Nordic Track, Versa Climbers, StairMasters, rowing ergometers, Liferowers. **Facilities:** Cardiovascular evaluation; personalized programs; one-on-one training.

PROFILE FITNESS CLUB FOR WOMEN
52 East 42nd Street
New York, NY 10017
697-7177

Hours: M–F 7 A.M.–9 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** One year $625; two years $799. **Equipment:** Nautilus and Eagle machines, free weights; Lifecycles, Liferowers, StairMasters. **Facilities:** Massage, sauna, steam; one-on-one training; diet and nutrition services; cardiovascular services; skin care. **Classes:** Aerobics, low-impact aerobics, calisthenics, stretch.

CARDIO-FITNESS CENTER
(in the Pan Am Building)
200 Park Avenue
New York, NY 10166
682-4440
Hours: M–F 6:30 A.M.–8:30 P.M. **Rates:** *Initiation fee:* $500; *one year* $1,295. Reciprocal membership with other Cardio-Fitness centers. **Equipment:** Universal machines, free weights; StairMasters, bicycles, rowing machines, treadmills. **Facilities:** Sauna; individualized monitored programs; cardiovascular evaluation; one-on-one training.

MANHATTAN SPORTS CLUB
335 Madison Avenue
New York, NY 10017
983-5320
Hours: M–F 6 A.M.–10 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** Call for information. **Equipment:** Nautilus, Universal, Eagle, and Paramount circuits; Olympic free weights; Keiser, Icarian, Polaris, Body Masters, Lifecycles, Liferowers, Versa Climbers, StairMasters, UBE ergometers, Gravitron. **Facilities:** Pool (20′ x 75′); track (11 laps to the mile); health and juice bar; massage, sauna, steam, whirlpool. Daily aerobics classes.

NEW YORK HEALTH
& RACQUET CLUB
132 East 45th Street
New York, NY 10017
986-3100
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Nautilus circuit, Eagle and Smith machines, free weights; Lifecycles, StairMaster, Gravitron, Versa Climber, Liferowers. **Facilities:** Pool (20′ x 50′); two exercise classrooms; warm-up room; treadmill room; massage, sauna, eucalyptus sauna, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

MADISON FITNESS
380 Madison Avenue
New York, NY 10017
692-9800
Hours: M–Th 6 A.M.–9:45 P.M.; F 6 A.M.–8:30 P.M.; Sat. 9 A.M.–5 P.M. **Rates:** Initiation fee $400; monthly dues $75. **Equipment:** Keiser circuit, Nautilus machines, free weights; treadmills, StairMasters, computerized rowing machine, bicycles. **Facilities:**

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VANDERBILT YMCA
224 East 47th Street
New York, NY 10017
755-2410
Hours: M–F 6:30 A.M.–10 P.M.; Sat. 9 A.M.–6 P.M.; Sun. 10 A.M.–3 P.M. **Rates:** One year $386. **Equipment:** Nautilus circuit, Universal machines, free weights; bicycles, rowing machine; boxing equipment. **Facilities:** Pool (20' x 60'); handball, basketball, and paddleball courts; massage, sauna; one-on-one training, fitness evaluation, nutritional counseling; running club. **Classes:** Aerobics, stretch and flex, calisthenics, yoga, karate.

NEW YORK HEALTH & RACQUET CLUB
20 East 50th Street
New York, NY 10022
593-1500
Hours: M–F 6 A.M.–9:30 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Nautilus circuit, Smith and Eagle machines, free weights; Lifecycles, StairMasters, Gravitron, Versa Climber, Life-rowers, treadmill. **Facilities:** Pool (20' x 50'); two squash courts; three exercise classrooms; warm-up room; massage, sauna, eucalyptus sauna, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

YWCA
610 Lexington Avenue
New York, NY 10022
735-9755
Hours: M–F 7 A.M.–9 P.M.; Sat., Sun. 9 A.M.–4 P.M. (no weekend hours during July and August). **Rates:** Call for information. **Equipment:** Universal circuit, free weights; bicycles. **Facilities:** Pool (36' x 75'); track (28 laps to the mile); one-on-one training; fitness testing. **Classes:** Aerobics, calisthenics, jazz exercise, back care, exercise for pregnant women, tennis, yoga, t'ai chi, judo.

MIDTOWN / WEST

DEFINITIONS
22 West 21st Street
New York, NY 10011
645-5990
One-on-one training only. **Hours:** M–F 6 A.M.– 10 P.M.; Sat. 8 A.M.–6 P.M.; Sun. 10 A.M.–5 P.M. **Rates:** $50 per hour. **Equipment:** Polaris equipment, free weights; Versa Climbers, Lifecycles. **Facilities:** Nutritional counseling. All trainers certified by American College of Sports Medicine.

NEW YORK BODY DESIGNERS
158 West 23rd Street
New York, NY 10011
645-3687
Hours: By appointment only. M–F 8 A.M.–10 P.M.; Sat. 8 A.M.–6 P.M. **Rates:** Single session $45; 10 sessions $400; 25 sessions $900. **Facilities:** Nautilus circuits; Lifecycles, Cybex Fitrons, rowing machines; lockers, showers; fitness evaluation. **Classes:** All one-on-one; strength training based on Nautilus principles.

MCBURNEY YMCA
215 West 23rd Street
New York, NY 10011
741-9210
Hours: M–F 6:30 A.M.–9:30 P.M.; Sat. 9 A.M.–5 P.M. **Rates:** One year $355–$415. Other plans available. **Equipment:** Nautilus and Universal circuits, free weights; bicycles, rowing machines; boxing equipment. **Facilities:** Pool (24' x 48'); track (20 laps to the mile); three handball courts, basketball, volleyball; massage, saunas, steam, sun deck. **Classes:** Low-impact aerobics, calisthenics, stretch, water exercise, lower-back exercise, judo, karate, self-defense; fitness assessment.

EXERCISE TRAINING CENTER
25 West 39th Street
New York, NY 10018
944-0144
Hours: M–F 6:30 A.M.–9 P.M.; Sat., Sun. 11 A.M.–5 P.M. **Rates:** Initiation fee $225; monthly dues $49; one-on-one $12–$15 per session. **Equipment:** Nautilus circuits, free weights;StairMasters, rowing machines, Versa Climbers, treadmills, Lifecycles, Biocycles, bicycles. **Facilities:** Two stretch rooms, three aerobic-dance rooms; four racquetball courts, racquetball lessons, leagues, challenge court; masage, sauna; cardiovascular evaluation; nutritionist.

CARDIO-FITNESS CENTER
1221 Avenue of the Americas
New York, NY 10020
840-8240
Hours: M–F 6:30 A.M.–8 P.M. **Rates:** Initiation fee: $500; one year: $1,295. Reciprocal membership with other Cardio-Fitness centers. **Equipment:** Universal machines, free weights; StairMasters, bicycles, rowing machines, treadmills.

Facilities: Sauna; individualized, monitored programs; cardiovascular evaluation; one-on-one training.

NEW YORK HEALTH & RACQUET CLUB
110 West 56th Street
New York, NY 10019
541-7200
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Nautilus circuit, Smith and Eagle machines, free weights; StairMasters, Lifecycles, Gravitron, Versa Climber, Liferowers. **Facilities:** Pool (20' x 55'); track (28 laps to the mile); three exercise classrooms; four racquetball courts; pro shop; warm-up room; massage, sauna, eucalyptus room, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

CLUB LA RAQUETTE
(in the Hotel Parker Meridien)
119 West 56th Street
New York, NY 10019
245-1144
Hours: M–F 7 A.M.–midnight; Sat., Sun. 7 A.M.– 8 P.M. **Rates:** Full membership: one year $1,250. Club membership (no pool privileges): one year $850. **Equipment:** Nautilus circuit; StairMaster, Liferowers, Lifecycles, treadmills, bicycles, rowing machines. **Facilities:** Glass-enclosed pool (20' x 40'); four racquetball courts; two squash courts; massage, sauna, sun deck, whirlpool; one-on-one training.

DEFINITIONS
37 West 57th Street
New York, NY 10019
826-6447
One-on-one training only. **Hours:** M–F 6 A.M.– 10 P.M.; Sat. 8 A.M.–6 P.M.; Sun. 10 A.M.–5 P.M. **Rates:** $50 per hour.

Equipment: Polaris equipment, free weights; Versa Climbers, Lifecycles. **Facilities:** Nutritional counseling. All trainers certified by American College of Sports Medicine.

RADU'S
41 West 57th Street (5th floor)
New York, NY 10019
759-9617
Hours: M, W, F 7 A.M.– 2 P.M., 4–8 P.M.; T, Th 8 A.M.–2 P.M., 4–8 P.M.; Sat. 10 A.M.–2 P.M.. **Rates:** Single class $15; 10 classes $125. **Facilities:** Universal machines, free weights; treadmills, pulleys, boxing equipment, rowing machines, bicycles, turbotrainers, Nordic Track ski machine, karate equipment; rings, tumbling floor; showers; one-on-one training; fitness evaluation. **Classes:** Calisthenics, body toning, overall-fitness workout.

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UPPER EAST SIDE

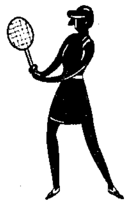
THE VERTICAL CLUB
330 East 61st Street
New York, NY 10021
355-5100
Hours: M–F 6 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Executive membership: initiation fee $750, dues $720 per year. Tennis membership: initiation fee $3,000, dues $1,000 per year. **Equipment:** Nautilus, Universal, and Keiser circuits; Eagle equipment; Olympic weights; Lifecycles, cross-country machines, Versa Climbers, UBE ergometers, Liferowers, StairMaster. **Facilities:** Exercise classroom; track (10 laps to the mile); pool (20' x 40'); five squash courts, three racquetball courts; restaurant; sauna, steam, rooftop sun deck, whirlpool. With tennis membership: six Supreme-Court tennis courts, two outdoor tennis courts.

NEW YORK HEALTH & RACQUET CLUB
1433 York Avenue
New York, NY 10021
737-6666
Hours: M–F 10 A.M.–10 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** Initiation fee: $400. One year $450–$645; two years $820–$1,400. Free membership at Village Tennis Courts. **Equipment:** Nautilus circuit, free weights; StairMasters, Lifecycles, Liferowers, treadmills. **Facilities:** Pool (15' x 30'); two exercise classrooms; massage, sauna, steam, tanning, whirlpool; individualized exercise programs; one-on-one training; nutritional counseling.

APPLE HEALTH & SPORTS CLUB
1438 Third Avenue
New York, NY 10028
879-5400
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** Call for information. Reciprocal membership with other Apple clubs. **Equipment:** Nautilus, Universal, and Olympic circuits, free weights; Lifecycles, rowing machines, treadmills, StairMasters. **Facilities:** Counter-current pools; aerobics classrooms; massage, sauna, steam, tanning; whirlpool; one-on-one training center; fusion sports clinic.

THE TRAINER'S EDGE
1568 Second Avenue
New York, NY 10028
517-4904
One-on-one training only. **Hours:** By appointment only. M–F 6 A.M.–9 P.M.; Sat. 9 A.M.–4 P.M.. **Rates:** 20 45-minute sessions $700. **Equipment:** Paramount weight-training equipment, free weights; Monarch bicycles, rowing machines, Nordic Track cross-country machine, mini-trampolines. **Facilities:** Cardiovascular exercise, calisthenics, body toning, weight training, plyometrics, bodybuilding; massage; fitness evaluation; nutrition counseling; pregnancy-fitness program.

EASTSIDE SPORTS MEDICINE CENTER
244 East 84th Street
New York, NY 10028
570-0209
Hours: By appointment only. M–F 6 A.M.–9 P.M.; Sat. 9 A.M.–noon. **Rates:** Comprehensive medical evaluation and first workout $100; 30 one-on-one exercise-training sessions $780. **Equipment:** Nautilus and Eagle circuits, free weights; UBE ergometers, rowing machines, downhill and cross-country ski machines, bicycles, treadmills. **Facilities:** Personalized, monitored programs; cardiovascular evaluation; one-on-one training.



UPTOWN RACQUET AND FITNESS CLUB
151 East 86th Street
New York, NY 10028
860-8630
(A TSI club) **Hours:** M–F 7 A.M.–midnight; Sat., Sun. 7:45 A.M.–10:30 P.M. **Rates:** Initiation fee $200; monthly $52. Other programs available. Reciprocal use of TSI clubs. **Equipment:** Nautilus circuits, free weights; treadmills, StairMasters, Lifecycles, Versa Climbers, cross-country machines, rowing machines. **Facilities:** Aerobic studios; eight squash courts (6 American, 2 English); pro shop; sauna, sun deck, tanning, whirlpool; physical therapy; one-on-one training.

YORKVILLE TOTAL FITNESS
1623 Third Avenue
New York, NY 10128
410-2228
Hours: M–Th 7 A.M.–10 P.M.; F 7 A.M.–8 P.M.; Sat., Sun. 9 A.M.–8 P.M. **Rates:** One year $836; off-peak $560; six months $552; three months $374. Other plans available. **Equipment:** Nautilus circuit, free weights; rowing machines, computerized bicycles and treadmills. **Facilities:** Pool (20' x 50'); massage, sauna, steam, whirlpool; one-on-one training; chiropractor, podiatrist, internist, nutritionist. **Classes:** Aerobics, calisthenics, stretch and tone.

92ND STREET Y
1395 Lexington Avenue
New York, NY 10128
427-6000
Hours: M–Th 6:30 A.M.–9:45 P.M.; F 6:30 A.M.–4:45 P.M.; Sat. 6 P.M.–8:45 P.M.; Sun. 9 A.M.–4:45 P.M. **Rates:** Women's preferred: one year $635. Men's preferred: one year $735. Adult basic: one year $525. **Equipment:** Nautilus circuit, Universal, free weights; cross-country machines, computerized bicycles and treadmills, Liferowers, Monarch ergometers, StairMasters, Gravitron. **Facilities:** Pool (35' x 75'); Fomecor track (32 laps to the mile); eight racquetball courts; two basketball courts; laundry; massage, saunas, steam; one-on-one training; in-house exercise physiologist; stress testing, nutritional counseling; coronary program. **Classes:** Aerobics, low-impact aerobics, stretch and firm, slimnastics, yoga, martial arts, self-defense, boxing, weight training. Infant gym and swimming programs. Pre- and post-partum exercise programs. Summer bike tours.

UPPER WEST SIDE

LINCOLN RACQUET & FITNESS CLUB
1 Harkness Plaza
(61 West 62nd Street)
New York, NY 10023
265-0995
(A TSI club) **Hours:** M–F 7 A.M.–11 P.M.; Sat., Sun 9 A.M.–7 P.M. **Rates:** Initiation fee $200; monthly $48. Other plans available. Reciprocal use of TSI clubs. **Equipment:** Nautilus circuit, free weights; treadmills, StairMasters, Lifecycles, Versa Climbers, cross-country machines, rowing machines. **Facilities:** Five squash courts; aerobic studio; juice bar; sauna, tanning; one-on-one training.

WEST SIDE YMCA
5 West 63rd Street
New York, NY 10023
787-4400
Hours: M–F 7 A.M.–9:30 P.M.; Sat. 8 A.M.–8 P.M.; Sun. 9 A.M.–5 P.M. **Rates:** One year $425–$521; one-day trial $12. Other plans available. **Equipment:** Nautilus and Universal circuits, free weights; bicycles, treadmills; boxing equipment. **Facilities:** Two pools (25' x 75' and 20' x 60'); track (23 laps to the mile); three gyms; two squash courts; four handball courts; massage, saunas, steam; one-on-one training. **Classes:** Aerobics, bodytone, weight training, calisthenics, martial arts, yoga, boxing, wrestling.

PARIS HEALTH CLUB
752 West End Avenue
New York, NY 10025
749-3500
Hours: M, W, F 7 A.M.–11 P.M.; T, Th 10 A.M.– 10 P.M.; Sat., Sun. 10 A.M.–7:30 P.M. **Rates:** One year $879; six months $577; three months $426. Other plans available. **Equipment:** Nautilus and Eagle machines, free weights; StairMasters, Lifecycles, Windracer rowing machines. **Facilities:** Three exercise studios; pool (20' x 50'); café; massage, sauna, eucalyptus room, steam, tanning, two whirlpools; beauty and nutrition consultants.

MOVEMENT

AEROBICS AND DANCE

DOWNTOWN

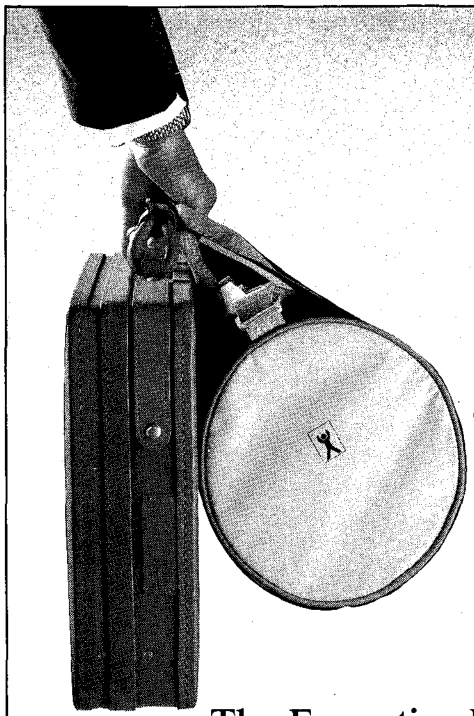
JOY OF MOVEMENT DANCE AND FITNESS CENTER
400 Lafayette Street
New York, NY 10003
260-0453
Hours: M–F 6:45 A.M.–10 P.M.; Sat. 9 A.M.–6 P.M.; Sun. 10:30 A.M.–7 P.M. **Rates:** Unlimited: one year $499; monthly $50 plus $200 initiation fee. Other rates available. **Facilities:** Four studios; Nautilus circuit, free weights; Lifecycles, bicycles, rowing machines; locker rooms, showers, sauna. **Classes:** High- and low-impact aerobics, stretch and tone, abdominal and thighs, ballet, modern, jazz, African-Haitian, t'ai chi, bodyworks, yoga.

MIDTOWN / EAST

SHERRY FERRANTE FITNESS PROGRAM, INC.
221 East 35th Street
New York, NY 10016
683-7242
Women only. **Hours:** M–F 7 A.M.–8 P.M., Sat. 9:45 A.M.– 12:30 P.M. By appointment only. **Rates:** Single class $13–$15; 5 classes $60–70; 10 classes $110–$130. Unlimited: three months $400; one year $1,600. **Facilities:** Free weights; bicycles; showers, dressing room; one-on-one training; fitness evaluation; nutritional counseling. **Classes:** Calisthenics, resistance, isometrics, free weights, barre work, stretch, strength and tone. Classes for senior citizens.

NEW YORK ACADEMY OF BALLET
231 East 51st Street
New York, NY 10022
838-0822
Hours: M–F 11 A.M.–9 P.M.; Sat. noon–6 P.M. **Rates:** 8 weeks, one class per week $60; two classes per week $116; three classes per week $168. **Facilities:** Two fully mirrored studios; sprung floors; dressing rooms, showers. **Classes:** Ballet, jazz, pointe.

BODY BY JAKE AND TINA
160 East 56th Street
New York, NY 10022
759-JAKE
Hours: M–F 7:15 A.M.– 8:45 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** 5 classes $55; 10 classes $100; 20 classes $180. Unlimited: one month $130; three months $325. Weight room: $25 additional per month. Private rates available. **Facilities:** Two exercise studios; weight room; private training room; dressing rooms, showers; massage room; pro shop. **Classes:** Cardiovascular, cardio-rhythm,



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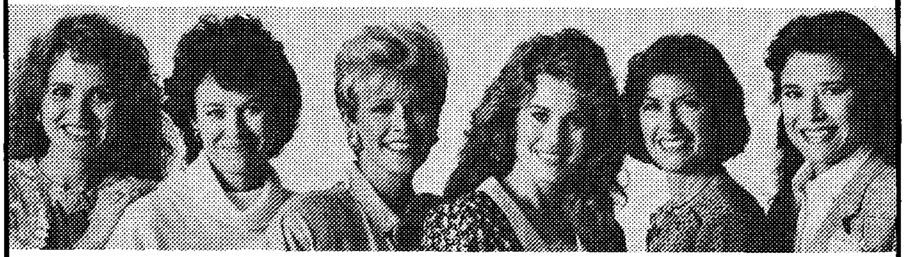

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New York Academy of Ballet and Dance Arts

EAST SIDE

- **BALLET**
- **POINTE**
- **JAZZ**

BEGINNERS TO ADVANCED

Adult Dance Classes

for Body Conditioning

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838-0822

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Associate Director:
Nancy Marshak

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BODY DESIGN BY GILDA
139 East 57th Street
New York, NY 10022
759-7966

Hours: M–F 7 A.M.–8:30 P.M.; Sat., Sun. 8:30 A.M.–6:30 P.M. **Rates:** Trial class $15; 5 consecutive noontime classes $30; 5 classes $65; 10 classes $118; 20 classes $225. Unlimited: one month $150. Student card for 15 classes $125. **Facilities:** Studio; dressing rooms, showers; boutique. Private classes available. **Classes:** Aerobics, low-impact aerobics, stretch and firm.

MIDTOWN / WEST

BODY DESIGN BY GILDA
5 West 37th Street
New York, NY 10018
398-1407

Hours: M–F 7 A.M.–8:30 P.M., Sat., Sun. 10 A.M.–1 P.M. **Rates:** Trial class $11; 5 classes $49; 10 classes $92; 20 classes $170. Unlimited: one month $99–$130. **Facilities:** Two studios; lockers, showers. **Classes:** Aerobics, low-impact aerobics, stretch and tone.

BACK IN SHAPE WITH MARJORIE JAFFE
37 West 54th Street
New York, NY 10019
245-9131

Hours: M–Th 8 A.M.–8 P.M.; F 10:30 A.M.–7 P.M.; Sat. 9 A.M.–3 P.M.; Sun. 12:30–2 P.M. **Rates:** 1 class/week $15; 2 classes/week $28; 3 classes/week $39; 4 classes/week $44; one-hour private consultation $60. **Facilities:** Studio; changing room, showers. Spa weeks in resort areas. **Classes:** Back care, muscle strengthening, low-impact aerobics, hip and thigh classes.

UPPER EAST SIDE

JACKI SORENSEN'S AEROBIC PROGRAMS
593 Park Avenue
New York, NY 10021
800-532-0016

Hours: Seven Manhattan locations. Call for class times and addresses. **Rates:** Single class $8; 8 classes $60; 16 classes $112. Aerobic dancing: 24 classes (12-week series) $150. **Facilities:** Two studios; dressing room, showers. **Classes:** Aerobic workout, aerobic dancing.

THE LOTTE BERK METHOD
23 East 67th Street
New York, NY 10021
288-6613
Hours: By appointment only. M–F 7:45 A.M.–8:30 P.M.; Sat., Sun. 9 A.M.–2 P.M. **Rates:** Single class $15; 10 classes $145; 20 classes $280; 30 classes $398. **Facilities:** Three studios; bicycles; dressing room, lockers, showers. **Classes:** Exercise based on ballet, modern dance, yoga, and orthopedics.

JUDYTH B
149 East 72nd Street
New York, NY 10021
744-8139
Hours: By appointment only. M–F 8 A.M.–7:30 P.M.; Sat., Sun. 9:30 A.M.–noon. **Rates:** Single class $15; private class $50. Exercise program: 8 classes $98, 16 classes $160. Unlimited: one month $140; 4 months $490. **Facilities:** Studio; dressing rooms, shower; massage. **Classes:** Low-impact aerobics; stretch, strengthen, and tone. Classes limited to 11.

POLLAN-AUSTEN FITNESS CENTER
1487 First Avenue
New York, NY 10021
535-3300
Hours: M–F 7 A.M.–9 P.M.; Sat. 10 A.M.–6 P.M.; Sun. 10 A.M.–5:30 P.M. **Rates:** Single class $11; 5 classes $50; 10 classes $95; 20 classes $170. Unlimited: one month $130. **Facilities:** Studio with sprung-hardwood floor; lockers, dressing rooms, showers. **Classes:** Impact and low-impact aerobics, Tough Enough (aerobic weight training combined with intensive sports drills), Circuit Workout, Cardio Rock.

BODY DESIGN BY GILDA
187 East 79th Street
New York, NY 10021
737-8440
Hours: M–F 6:45 A.M.–8:30 P.M.; Sat., Sun. 7:30 A.M.–7 P.M. **Rates:** Single class $15; 5 classes $65; 10 classes $118; 20 classes $225. Unlimited: one month $150. **Facilities:** Two studios; dressing rooms, showers; boutique. **Classes:** Aerobics, low-impact aerobics, stretch and tone. Private classes available.

BODYFORMULA INC.
305 East 92nd Street
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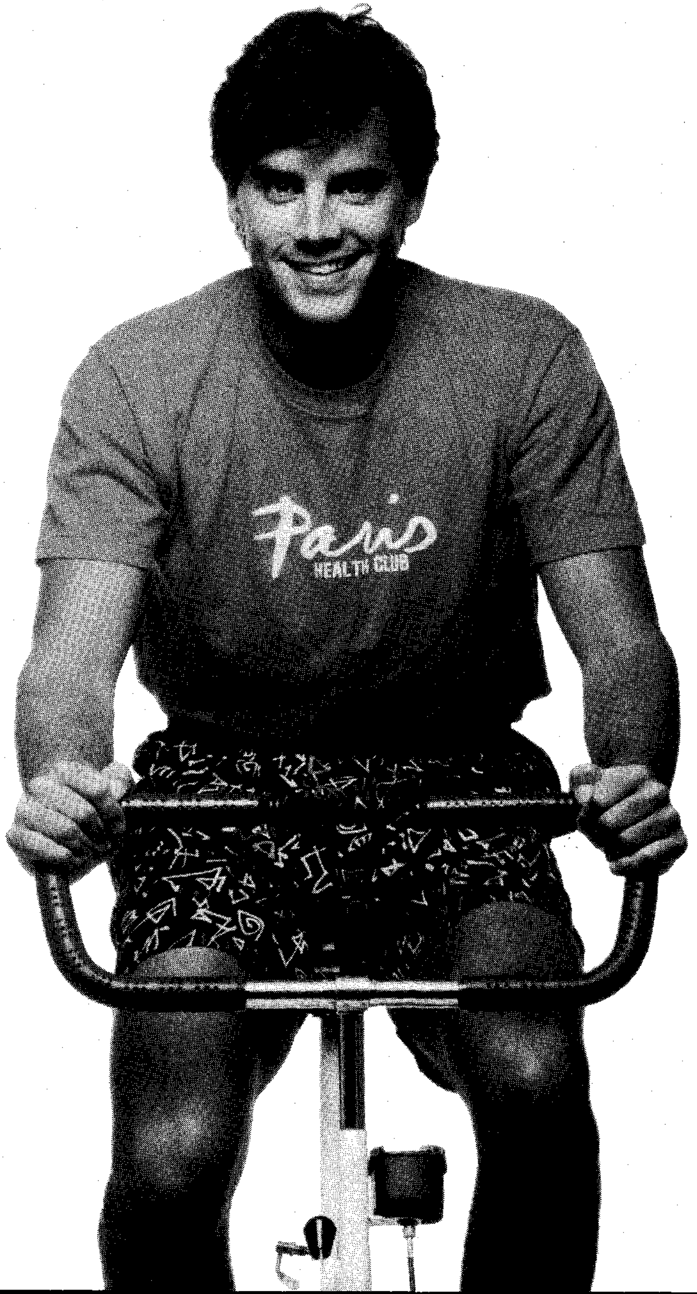

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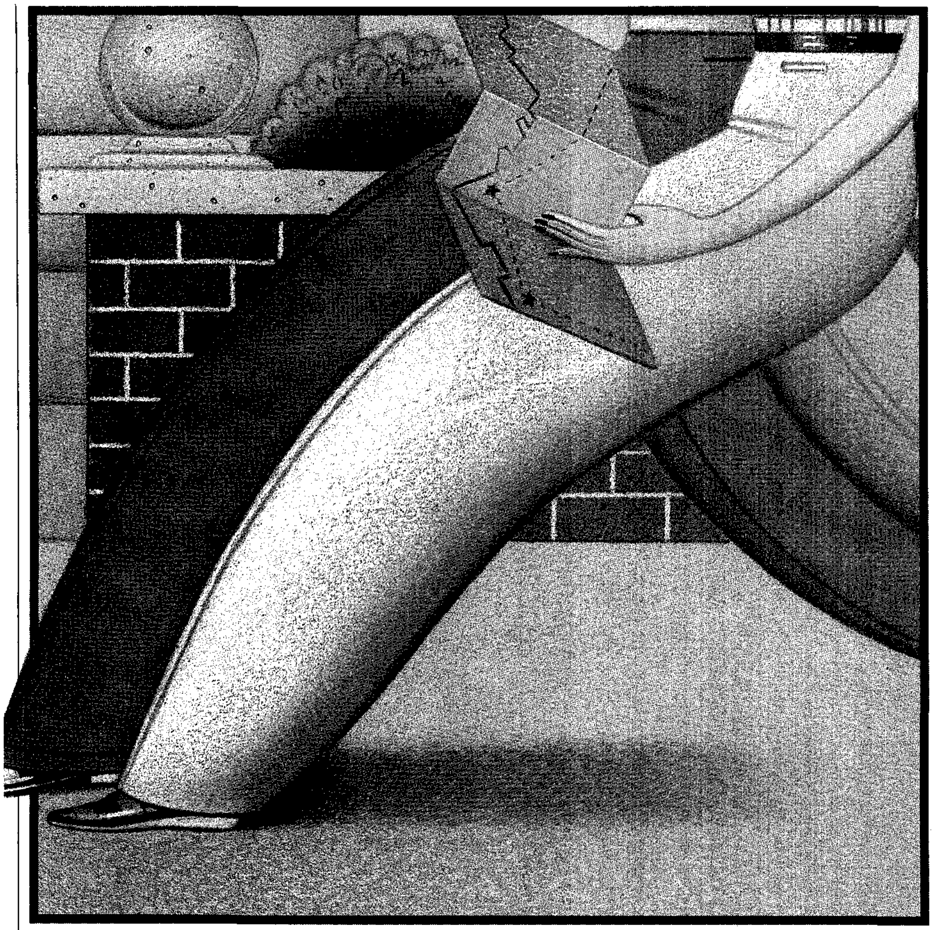

Discovering the City One Step at a Time

BY DIDI PERSHOUSE

No matter how familiar the city may seem at times, for those who make the effort to investigate, New York remains a source of endless discovery—of natural beauty, architecture, lore. What is the origin of that cobblestoned lane in the West Village? Where do New York's most reclusive celebrities live? Why do people say the Dakota is haunted? Signing up with an organized walking tour gives one a chance to find out the answers, while enjoying a summer stroll.

"When I begin to get bored with the city, I imagine it in earlier times. As I walk down lower Fifth Avenue, I remind myself that in the 1700s this was a creek, not a street," says Joyce Gold, who leads **Historywalks** (212-242-5762; $8 per person, per tour). "The creek—Minetta Brook—is still there, but it's underground now. When I get to Washington Square Park, I think about the thousands of plague victims buried beneath it, and about the man who is said to have lived inside the arch during World War II."

Gold's tours focus on the city's early history and cover the Financial District, Greenwich Village, Chelsea, and the Ladies' Mile (between Broadway and Sixth Avenue, from 10th to 23rd Street, where the grandes dames of the late 1800s shopped). The tours take place on Sunday afternoons and last about two and a half hours. "I warn people," says Gold, "once they go on a tour, it might slow them down on their way to work—they're going to *want to stop and look at everything.*"

Walking Tours With Michael Levin (212-924-7187; $7 per person, per tour; reservations required) focus not only on historical events, but also on the continual changes in New York neighborhoods. As he leads a group down the cobblestones of narrow Charles Lane, in the West Village, Levin tells how it was once the pathway from the Hudson River up to the most elegant house in the neighborhood. By the industrial 1870s, however, the neighborhood had lost its posh reputation. Charles Lane became known as Pig Alley, because of the wild pigs who snuffled through the garbage in the street, and Blood Alley, for the violent gangs who ruled there. Levin's walks last from 90 minutes to two hours. Tours this summer are conducted on Sundays and include "East Village History: From Stuyvesant to Warhol" (May 29 and August 14) and "Gramercy Park: The Rich and Famous of the Gilded Age" (June 12 and August 21).

Sam Stafford of **Sidewalks of New York** (212-517-0201; $10 per person, per tour) has a repertoire of ghost stories that he calmly relates to participants during his tours of "haunted" sites in the West and East Village, Wall Street, and the Upper West Side. He suggests that walkers bring their cameras and tape recorders, as people claim to have documented some unusual sights and sounds. The "Ghosts After Sunset" Village tour (May 28) begins with drinks at the Sunset Strip restaurant on Horatio Street, where guests can watch twilight descend over the Hudson. "The Ghosts of the Upper West Side" (May 29) includes a visit to the Dakota. Over the years, various workmen at this celebrity residence have reported witnessing unexplained occurrences, such as an appearance by the builder, Edward Clark, almost a century after his death.

New York Walk-About (212-582-2015 or 914-834-5388; $7 per person, per tour) conducts one or two walks each weekend that range from two to three hours in length. "Sutton Place, Beekman Place, and Turtle Bay" (June 26) explores the neighborhoods where Garbo, Hepburn, and Irving Berlin live. "Tin Pan Alley and Madison Square" (July 10) recounts the history of this former theater and music district. Other tours include "Brooklyn Heights" (June 5) and "Murray Hill" (July 17).

Each Sunday, **Holidays in New York** (212-765-2515; $25 per person, per tour; reservations required) leads a group on a "Harlem Gospel Walking Tour." Participants meet at Columbus Circle and travel uptown by subway to a Harlem church service. After hearing a gospel choir, tour members walk to Sylvia's soul-food restaurant for brunch. Then the tour moves on to the Studio Museum in Harlem, to view its collection of black art. While strolling from place to place, participants learn about the history, architecture, and culture of Harlem from the 1600s to the present. The tour takes about five hours and the cost includes brunch and admission fees.

"Esoteric, sophisticated, scholarly, and fun" is how tour organizer Arthur Marks describes **The New-York Historical Society's New-York Walks** (212-873-0125; $10 per person, per tour). Each participant gets a map of the area to be covered, with a reading list on the back to pursue points of interest. The tours take place rain or shine, last two hours, and end with a small reception. Upcoming tours are "The Upper West Side: A Nearby Renaissance" (June 12) and "The Upper East Side: Grace and Grandeur" (September 25).

The Urban Park Rangers of the New York City Department of Parks & Recreation offer free walking tours and workshops in parks throughout the five boroughs (212-860-1353 or 212-397-3080; reservations required for workshops but not for walks). Topics range from botany to astronomy, photography to compass and map reading. Nocturnal nature walks, horseback rides ($25), bicycle tours, riverside walks, kite-building and -flying workshops, and sunrise tours are some of the Urban Park Rangers' unique offerings.

For more energetic nature lovers, the **Outdoors Club** (212-228-3698 or 212-876-6688; $5 annual membership fee or $1 per person, per tour) leads hikes of varying difficulty in New York, New Jersey, and elsewhere, as well as historical tours, bicycle tours, and sketching walks. Most hikes are about 6 miles long, but some stretch up to 20 miles.

Another walking club, which specializes in tours along waterways, is **Shorewalkers of New York** (212-663-2167; $12 annual membership fee or $3 per person, per tour). The club's annual event, "The Great Saunter," a 35-mile walk around the perimeter of Manhattan, will begin at 7 A.M. on Saturday, May 28, at the South Street Seaport. Stragglers can catch up with the crowd at 14th and West streets at approximately 8:30 A.M. or at 42nd Street and the Hudson River at about 10 A.M.

Wildman Steve Brill (718-291-6825; reservations required) leads nature hikes of a different nature—all about wild foods, mushrooms, and culinary and medicinal herbs. Naturalist Brill had been leading wild-food tours for five years when he was arrested in 1986 by undercover Park Rangers for eating

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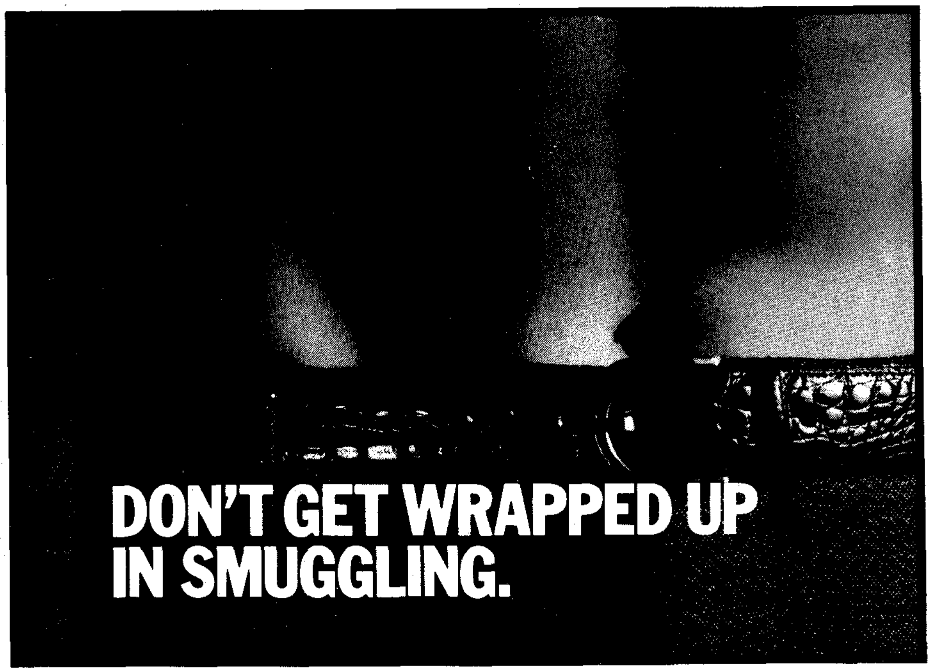

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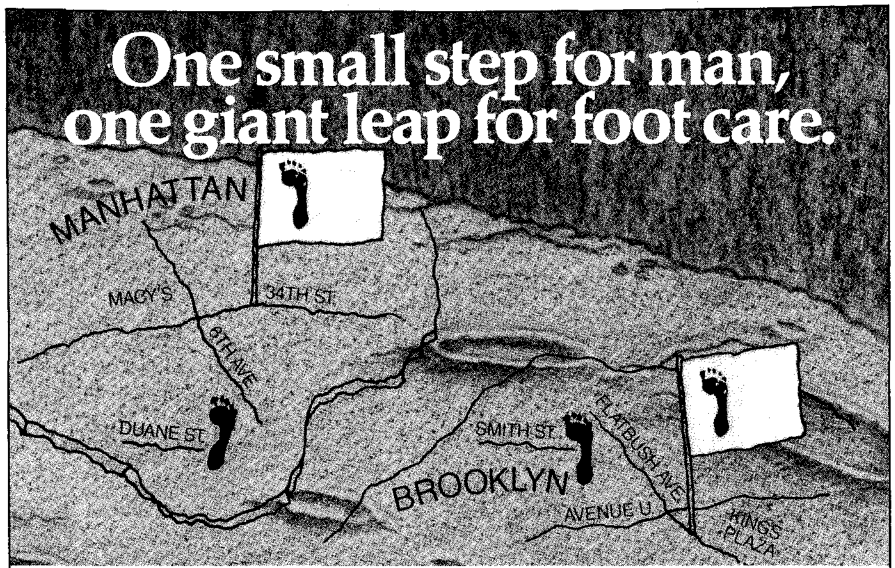
the dandelions in Central Park. Two months after the charge of criminal mischief was dropped, Brill was hired by the Parks Department. He now leads free tours in New York City parks every weekend from March to December. Among the edibles he finds growing wild in the park are raspberries, lettuce, walnuts, cherries, and mint.

> *A "Ghosts of the Upper West Side" tour includes a visit to the Dakota. Over the years, workmen at the celebrity residence have reported witnessing unexplained occurrences, such as an appearance by the builder —almost a century after his death.*

Adventure on a Shoestring (212-265-2663; reservations required) is a 25-year-old organization whose members get together for inexpensive outings (such as a chat with an astrologer, lessons in flamenco dancing, or a backstage tour of the Metropolitan Opera House). The club also offers walking tours that are open to nonmembers for $5. These walks have a personal theme: "We try to arrange chats, whenever possible, with people who actually function in some segment of the community we're touring—such as a gallery representative in SoHo or a Broadway theater director—to help give participants a better idea about what the neighborhood is really like," says Howard Goldberg, Shoestring's president and founder. Walks this summer include Roosevelt Island, Chinatown, and the Gramercy Park Historic District.

The 92nd Street Y (212-996-1105; $10–$15 per person, per tour; reservations required) has scheduled a variety of tours this summer. "Little Odessa by the Sea" (June 5), in Brooklyn's Brighton Beach area, acquaints participants with the large Russian-émigré population and its culture. "Ferryboats and Ferrymen" (June 12) begins at the Brooklyn and lower-Manhattan waterfronts and ends with a ride on the Staten Island Ferry. On "Inside the Brooklyn Botanic Garden" (June 26), participants visit the 52-acre facility that contains more than 12,000 varieties of plants. The newly opened Steinhardt Conservatory, a complex of glass pavilions with a large rectangular greenhouse, displays a variety of desert and tropical plants, as well as the garden's renowned bonsai collection. ●



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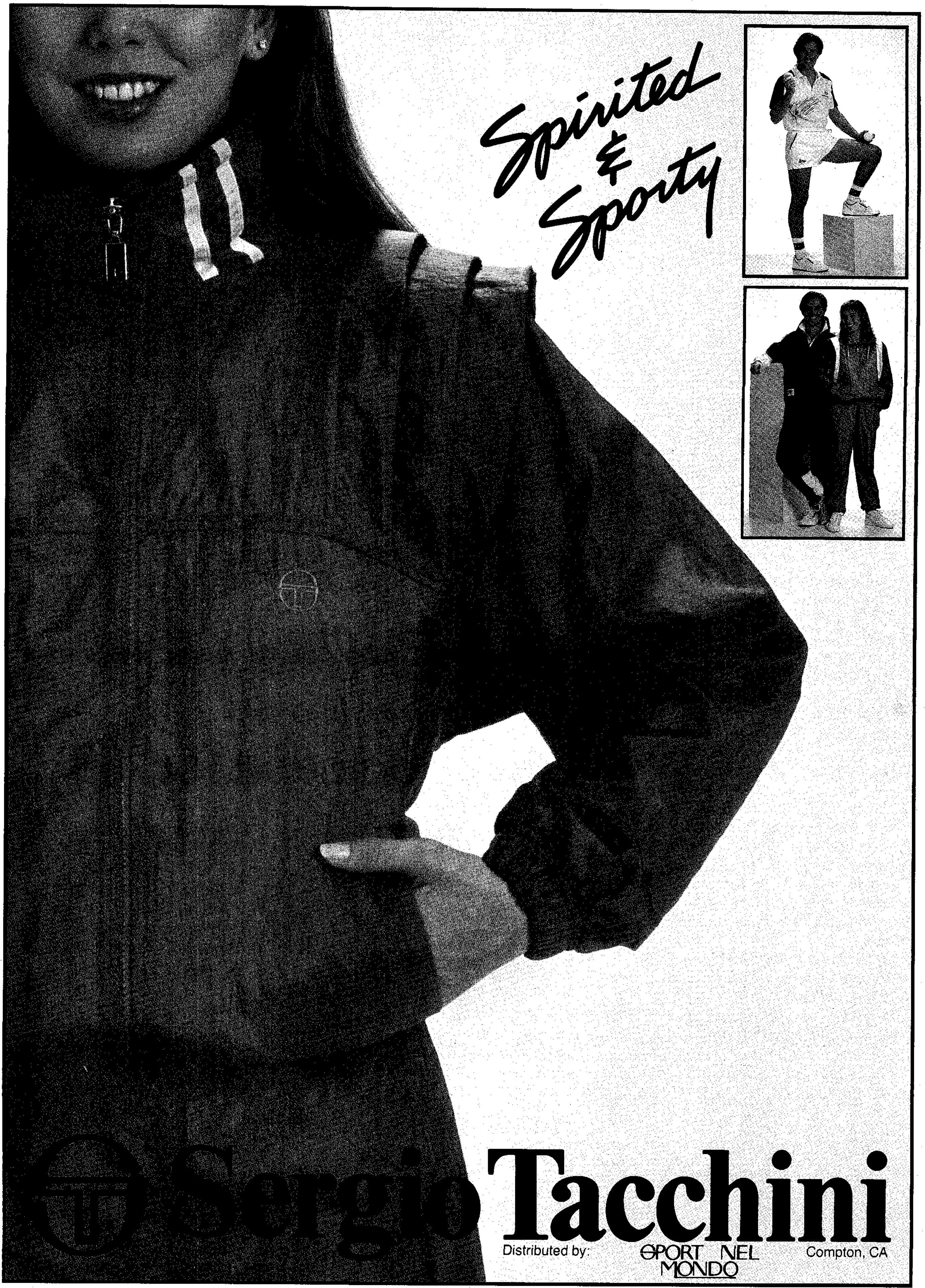
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Books/Rhoda Koenig

SEARCH AND DESTROY

"...William Kennedy's *Quinn's Book* belabors us into apathy. Ian Hamilton's J. D. Salinger biography is thin and fragmented..."

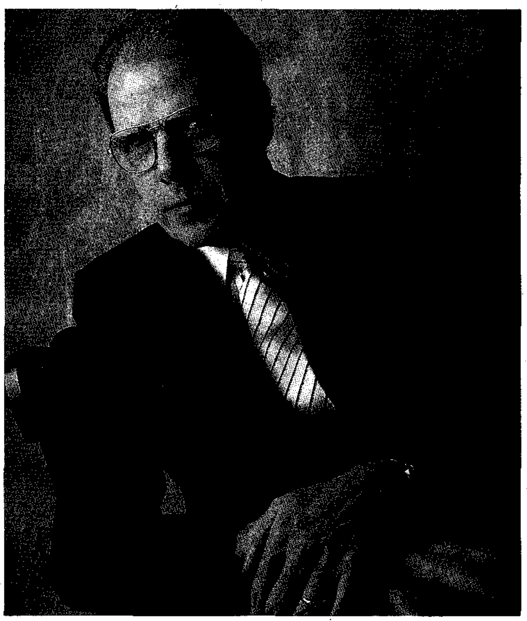
Quinn's Book, *by William Kennedy. Viking; 289 pages; $18.95.*

EITHER WILLIAM KENNEDY HAS LOST HIS mind, or it has been taken over by a succubus named Joyce Carol Oates. *Quinn's Book,* an account of the fortunes of a mid-nineteenth-century upstate orphan, is replete with torture, mutilation, eye-gouging, impalement, spirit manifestations, and necrophilia, none of which is as much fun as it sounds. The backdrop for Daniel Quinn's adventures is the era of Irish immigration, anti-slavery agitation, and Civil War, a scene peopled with a cast of shifting multitudes. To and fro they wander, speechifying, rubbernecking, bursting into song, and sticking the odd shiv into one another. It's a production of intolerably baroque excess, from which you come away with a memory of squirming buttocks or spilling entrails but little impression of feeling and character.

Orphaned by the cholera plague, Quinn is apprenticed to an Albany boatman in December of 1849, when the town turns out to see Magdalena Colón, the celebrated exotic dancer and courtesan, cross the icy Hudson in a skiff. Magdalena gets the publicity she wants but more danger than she bargained for. An ice floe caves her boat in, and Quinn's master, John the Brawn, immediately sets out to rescue—not the dancer but her trunk. By the by, he fishes out the drowned Magdalena, commenting, "One dead slut." Quinn reaches into the water and saves Magdalena's young niece, Maud, who will become his great love.

The tragedy on the river, though, is just an opening act. "As we moved onto the shore ice with our boat and our salvage, those crescive masses began struggling for greater vantage, shoving rudely among themselves, when suddenly, with a flagitious roar and an agonized whine, the old wooden span collapsed in twain, plunging a hundred or more of our citizens onto and through the fragile ice and into the deadly bath." After the bridge breaks, a tidal wave sweeps other spectators from the pier. Through a shrieking, moaning crowd, John and Quinn make their way with the live girl, the dead whore, and the precious trunk to the mansion of Hillegond Staats, where little Maud claims they will be well received. Indeed, the huge crone welcomes them and shows John to a chamber where, after laying Magdalena out, he proceeds to lay her, period. "John the Brawn climbed aboard Magdalena Colón and began doing to her gelid blossom what I had heard him boast of doing to many dozens of other more warm-blooded specimens."

The carrying-on arouses Hillegond, who begs for John the Brawn's attentions, but when he turns to her, the corpse opens its eyes and asks, "Why did you stop doing me?" The night, however, is young. Next, a demented criminal hangs himself in the mausoleum outside Hillegond's house, and she orders the coffin of her ancestor, damaged in the process, to be brought inside. Curious Maud lifts the lid, and the body, no longer interested in a bit of fun, explodes and turns to dust. This excites Maud so much, says Quinn, that she "ground her pelvic center against my own and kissed all of my face with a ferocious gluttony." A few days later, refreshed and rested, Maud and Magdalena take off. "We've loved being here," says the aunt, "in spite of all the death."



HISTORY MAN: *Novelist Kennedy.*

Turning away from the crescive masses and gelid blossoms, Quinn sets out on an odyssey to become a man and recover Maud, who vanishes for as long, and as mysteriously, as the heroine of a novel with a paper cover and flock title. He digs up a birdcage his mother hid and discovers, under a false bottom, a bronze Celtic disk engraved with a hideous face; fifteen years later, when he can afford a more conventional carryall, "Quinn went to the slaughterhouse and bought a pig's bladder and blew it up like a balloon and then soaked it in whiskey until it was strong and put the platter inside it and slung it over his back with a thong."

While all this is going on, Maud is flitting and floating through the narrative. Here she conducts a conversation with a spirit presence that interrupts her aunt's act in Saratoga. There she turns up as the star of *Mazeppa,* clad in flesh-colored tights and lashed to a horse. When Maud first leaves Quinn, he finds a piece of paper on which she has written, "The sadness of bumblebees," which you would think would warn him off; later she expands this with "and the longitude of pity exist only for lovers." True, this is an adolescent speaking, but it is Kennedy's own prose-poetry describing, some time later, Maud's "nether regions": "the inversely triangulated center of his dreams, more striking than he had imagined, more symmetrical, the auburn crest of it an arc, an emerging sunrise of irresistible invitation."

Enough. This farrago of violence and hormonal shenanigans seeks to stagger and astound us, but it just belabors us into apathy with its clotted language, its posturing and absurdity. Strange Celtic disks aren't all you find at the bottom of a birdcage.

In Search of J. D. Salinger, *by Ian Hamilton. Random House; 222 pages; $17.95.*

WHEN IAN HAMILTON, AT SEVENTEEN, discovered *The Catcher in the Rye,* he was enthralled by the freshness, the honesty of it, the realization "that literature can speak *for* you, not just to you." As the reading public knows ["The Salinger

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File," by Phoebe Hoban, June 15, 1987], Hamilton has had reason to feel less than adoring about his former hero. His biography, written without J. D. Salinger's cooperation and scheduled to appear nearly two years ago, has been not only delayed but severely altered as a result of the novelist's successful claim of copyright infringement (Hamilton had quoted and paraphrased his letters without permission).

Hamilton has tried to compensate for Salinger's evisceration of his work by casting himself as the schizophrenic hero of a quest: his own moral, scrupulous self and his alter ego, the relentless biographer. This is a dismal failure. The colloquies between these two, with Hamilton referring to "my companion" as frequently and archly as a restaurant reviewer (couldn't he at least have chatted with the herring maven or She Who Must Be Obeyed?), are just the sort of cutesy quaintness that Holden Caulfield despised.

In an orgy of self-dramatization, Hamilton says, "Salinger had worked as a meat packer in Poland during the 1930s. Would it not make a readable adventure if some zealous biographer figure was to be seen trudging around the markets of Bydgoszcz 'making inquiries' about a sulky-looking young American who had worked there for a week or so some fifty years before? Although this particular sortie was not actually on my agenda, the book I had in mind would, I conjectured, be full of such delights." I guess his friends chuckled when he tried it out on them.

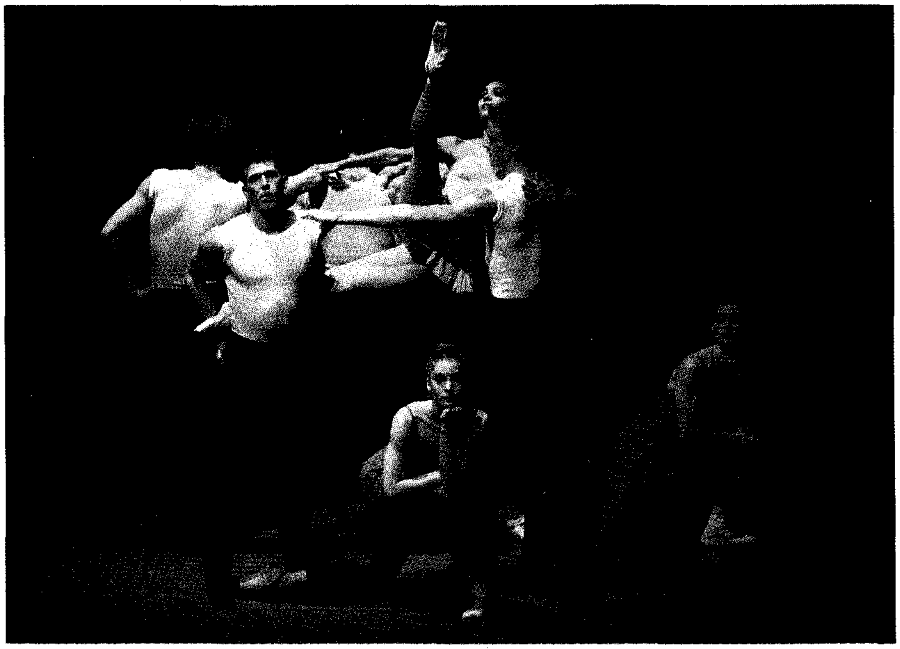
The thin and fragmented story Hamilton tells is, not surprisingly, the less than compelling one of a man who never led an active life and has been a recluse for more than 30 years. For all his trouble, Hamilton is reduced to telling us that some of Salinger's classmates and Army buddies liked him, while others did not. A search through the *Time* archives reveals that his sister, Doris, when approached, said, "Why don't you leave us alone." A refusal of access to *The New Yorker*'s files means "we cannot know what was done" to his fiction. "We can guess. . . ."

From an account of a married woman who met Salinger at a party in 1952—he asked her to elope the same evening, then ranted for hours about the twelve stages of enlightenment—it is clear that the novelist could not cope with social life, certainly not the Manhattan variety. But he has had sufficient charm, or at least sincerity, to win the loyal silence of two ex-wives, as well as a band of neighbors, an impressive record in our slipshod, chattering age. If he prefers a life of solitude, isn't he entitled to it? Hamilton's wispy book only convinces us even more that he does.

Dance/Tobi Tobias

FRAGMENTS AND FETISHES

> "...These mediocre ballets are scrupulously abstract, character and situation rendered by implication; they break no new ground..."



FREEZE-FRAME: The Waltz Project, *a new piece by Martins, seems to be without energy.*

A MISLEADING IDEA KEEPS CROPPING UP in talk about the **New York City Ballet's** American Music Festival. This notion has it that the company and its prototypes have taken a significant amount of inspiration from American scores. Balanchine, whose choreography remains the City Ballet's raison d'être, was selective in his enthusiasm. Apart from the spare and haunting *Ivesiana* of 1954, he turned to American music largely for program closers—lighthearted pieces that would send the audience home happy. *Western Symphony, Stars and Stripes, Who Cares?*—all of which have brightened the Festival programs—are not mere froth, however. They temper an émigré's naïve enthusiasm for the popular culture and mythology of the newfound land with irony (much of which is lost, unfortunately, in current performance).

Jerome Robbins, the company's auxiliary mainstay, has demonstrated the more sustained affinity with American composers—from early hits such as *Fancy Free* and *Interplay,* which enlivened Ballet Theatre's programs in the forties and belatedly entered the City Ballet rep, through *Glass Pieces,* an inventory of minimalist devices culled from the post-moderns and given a bright Broadway theatricality. Lesser choreographers associated with the company in its early years often used American music, but the few ballets that have survived their time—notably Ruthanna Boris's *Cakewalk,* Lew Christensen's *Filling Station,* and Eugene Loring's *Billy the Kid,* all of which have found a place in other repertories—are in an anecdotal genre the City Ballet seems to feel it has outgrown.

The mediocre ballets premiered in the second week of the Festival—to both venerable and contemporary American scores—are scrupulously abstract, character and situation being rendered only by implication. For all that, they break no significant new ground but rather reflect aspects of Balanchine's or Robbins's choreography to, most often, *European* music. Peter Martins's *Black & White,* for example, set to a Michael Torke score, is a computer-generated digest of Balanchine's architectural responses to Stravinsky, with decorative trim from *The Four Temperaments.*

Miriam Mahdaviani's *The Newcomers* harks back to the youthful Robbins of *Interplay,* while Robert LaFosse's *Woodland Sketches* is a frail offshoot of the mature Robbins's *Dances at a Gathering*—a pastoral landscape of a small community, with intimate views of its inhabitants. A neophyte choreographer, LaFosse errs in using the step rather than the phrase as his unit of composition, and he treads too deliberately on the watercolor freshness and delicacy of the MacDowell music. Yet he manages to capture his ballerinas' dance personalities: Darci Kistler's childlike avidity, Stephanie Saland's voluptuous languor, Valentina Kozlova's self-dramatization.

Richard Tanner, in *Sonatas and Interludes* (to an engaging John Cage score for prepared piano), and Peter Martins, in his ambitious *Waltz Project* (to a piquant collection curated by Robert Moran), make a fetish of the eerie contortions that spice Balanchine's most progressive inventions to Stravinsky. Tanner's 1982 piece, performed here by the ubiquitous team of Heather Watts and Jock Soto, is a gloss on the *Agon* pas de deux. Its interest lies in the fact that Tanner takes acrobatic maneuvers that are by nature endstopped and endows them with an almost lyrical flow. Martins, on the other hand, has managed to reduce dancing to fragments, the unlikely manipulations registering as freeze-frame poses. The idea of dancing as a continuum of energy seems to be passé as far as he is concerned. Given the authority and the intellectual acumen with which Martins operates, this development is alarming.

Meanwhile, the postmodernists Laura Dean and William Forsythe have persisted in their own obdurate visions, adding specious novelty to the City Ballet rep. In terms of stage size and number of bodies, Dean's *Space* is the biggest work the choreographer has created for a ballet company, but this is a matter merely of amplified scale, not of creative enlargement; Dean remains what she has been all along—a reductionist. Given the most accomplished group of classical dancers extant, she limits them to a handful of steps—rapid spins, split-legged leaps, up-flung extensions, plunging arabesques, and treading—reiterated in elementary geometric patterns. As in her previous work for Establishment companies, she has abandoned the device of extended duration, much to the detriment of her effect, which depends heavily on the hypnosis induced by repetition.

William Forsythe, known for his glam-

Photograph by Martha Swope.

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—Gael Greene, NY Magazine

orous end-of-the-world panoramas, has been at it again in *Behind the china dogs.* His ballet to Leslie Stuck's score is a carefully calculated mix of anomie, brutality, and erotic chic. If Forsythe ever fails as a choreographer—not likely, since audiences adore his brand of provocation—he can do graphics for contemporary perfume ads.

The dogs of the title are present onstage—a sculpted pack of them, eyes glowing in the gloom, that threatens to revert to wolfhood. The human beings—dressed for pugilistics or kinky sex—are so advanced in their civilization, they're close to self-annihilation. Partners have no connection with each other except as threats or means of incidental support that permit more savage physical extremes than a body could experience alone. It's not the complete absence of humane ideas I object to in Forsythe's work, it's his canny exploitation of the unspeakable.

A good word—several—must be said for Mark Stanley, the City Ballet's new lighting designer. He has given the Forsythe piece an apricot sky that might be the Devil's sunset and created the kind of soft, deep darkness that sucks up its invaders like quicksand. He's the best thing that has happened to the company in this department since Jean Rosenthal.

POSTMODERN LOVE—INTIMATE CONNECTION without illusions—is the subject of "The Hell Dances," an evening of work choreographed by **Bebe Miller** in the past year and shown recently at Danspace. In *This Room Has No Windows and I Can't Find You Anywhere* and again, more forcefully, in *The Habit of Attraction,* the relationship of male-female couples is by turns tender and antagonistic; its one steady characteristic is obsession. *Simple Tales* escalates the situation from two who can't live without—or with—each other to turbulent/stormy/unstable ménages à trois. Part of the problem, Miller suggests, is that people embark on ostensibly adult relationships insufficiently nourished by mother love, lacking the security that comes from being cradled and suckled by an all-giving, all-understanding figure who demands nothing in return.

Happily, this glum social analysis is delivered entirely in movement terms; there's no resorting to acting and very little to mime. Miller has co-opted the methods of contact improvisation without succumbing to its feelin'-good message; her symbiotic couplings are as often hostile as trusting. She has also managed to school her dancers in her own body language, a singular combination of raw awkwardness and sophisticated control. The structure of her trilogy might be tighter and more pointed, but the piece could hardly be more honestly performed. ■

Critic's Choice
KINSALE TAVERN
1672 3rd AVENUE
AS REVIEWED BY
JANE FREIMAN
NEW YORK MAGAZINE 3/14/88

Kinsale Tavern (1672 Third Avenue, near 94th Street, 348-4370) is a charming, classic Irish pub that opened quietly two years ago in NoYo (north Yorkville), along a strip where restaurants are popping up like daffodils. There is an outstanding sirloin steak with salad, potato, and vegetables ($9.95), big, crusty burgers ($4.75), surprisingly good six-inch pizzas ($6.75), and a huge salad plate ($7.75) with at least nine ingredients on a bed of iceberg lettuce. For dessert, try the classic ice-cream-cake roll ($2.95). Kinsale Tavern is open daily 8 A.M. to 4 A.M.

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SALES & BARGAINS

BY LEONORE FLEISCHER

POSH SALE

THE POSH SALE AT THE LIGHTHOUSE WILL benefit the New York Association for the Blind. The sale includes gently used haute couture merchandise at bargain prices: black lace Galanos gown (size 6/8), here $750; beaded black gown (size 8), here $500. New few-of-a-kind items include: Adolfo white crêpe de Chine blouses (small sizes only), here $40; Dior unisex nightshirts, here $30; Bill Blass sleeveless taupe cashmere pullovers (sizes S and M), here $35; Ungaro knitted cardigan and scarf (size 8), here $50; leather or snakeskin designer belts, here $10. Also, household items, including tall clear-glass vases, here $15; and more. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse, 110 East 60th St. (355-2200); Wed.–Fri. 10 a.m.–6 p.m.; 5/18–20.*

HELP WITH COLLEGE

THIS COMPANY WILL HELP PARENTS WITH children in the tenth through twelfth grades apply for financial aid to college. The basic service, which includes preparation of the forms and a computer printout showing eligibility, was $200, now $150. The full service, with a customized financial-aid plan and recommendations for increasing eligibility, was $395, now $325. Enroll before June 15 and get a free 60-minute videotape, *How to Finance a College Education,* usually $39.95. The company also assists independent-school students, college students, and graduate students. By appointment only. Checks accepted; no credit cards. *Campus Consultants, Inc., 338 East 67th St. (861-8806); through 9/10.*

IMPORTED FASHIONS

THIS SHOWROOM HAS YOUTHFUL SPORT clothing for men and women. For men (sizes 36–46): Red Button Italian jeans, retail $110, here $49.50; Bill Kaiserman denim jackets in blouson and blazer styles, retail $200–$230, here $100–$115; cotton or cotton-linen dress and sport shirts (sizes 14½–16½), retail $130–$180, here $64–$85; leather blousons and hip-length jackets (sizes 40 and 42), retail $850–$1,000, here $415–$495; wool and wool-blend full-length and car-length coats (sizes 40 and 42), retail $250–$600, here $125–$300. For men and women: jeans (waist sizes 28–42), retail $100, here $50; Compagnia delle Pelli linen-viscose jackets (sizes 38–42), retail $325, here $155; Museo cotton shorts, pants, and skirts, retail $45–$55, here $22.50–$27.50. Checks accepted as deposits only; merchandise held until they clear; no credit cards; all sales final. *Haas, Le Pack and Title, Ltd., 47 West 57th St., seventh floor (371-1850); Mon.–Fri. 10 a.m.–5:30 p.m.; through 5/27.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

PARIS AND LONDON

FLY TO PARIS OR LONDON FOR A WEEK OR combine the two. London package includes: round-trip ticket on a Pan Am or British Airways flight; transfers between airport and city center; six nights' accommodation at the Astor Court or similar hotel; daily English breakfast; half-day of sightseeing; taxes and service charges. Paris package includes: round-trip ticket on American Airlines; six nights' accommodation at Hotel Royal St. Honoré or similar hotel; daily Continental breakfast; cruise on the Bateaux Mouches; taxes and service charges. Combination package includes: airfare; three nights' accommodation in Paris and three nights' in London (all with breakfast); hydrofoil channel crossing; taxes and service charges. All three packages, were $1,129 per person, double occupancy, now $799 if you fly Mon.–Wed.; if you fly Thurs.–Sun., add $100. Prices good through June; for July–October, add $100 per person. Checks accepted; no credit cards. *Joli Tours, 49 Park Ave., near 37th St. (213-3396); Mon.–Fri. 9 a.m.–5 p.m.*

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OUR RESEARCHER REPORTS THAT THIS small skin-care center gives one of the best facials in the city, and now it is having a sale. Comprehensive customized facial by a cosmetologist trained in Paris, New York, and Tokyo, was $55–$60, now $40; also 20 percent off all bath, skin-, and hair-care products (all items are pH-balanced, made with bio-botanical extracts, with no artificial ingredients, mineral oil, or isopropyl myristate; sun-care products are also PABA-free). Free skin analysis and home-care suggestions with every purchase. Appointment necessary for facial. *Zina Hashimoto, 123 East 54th St., Room 3D (753-1306); through 5/31.*

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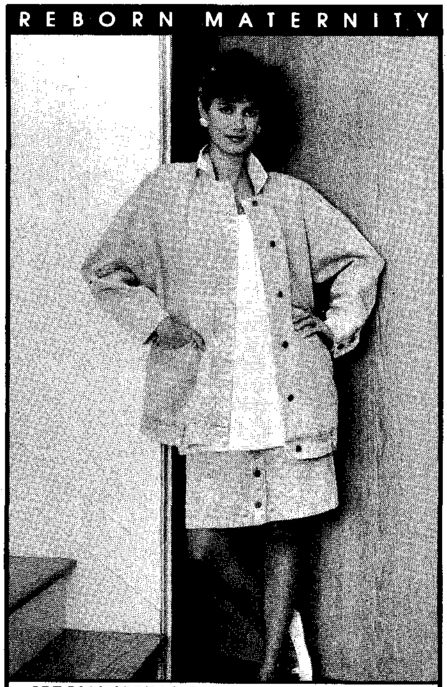
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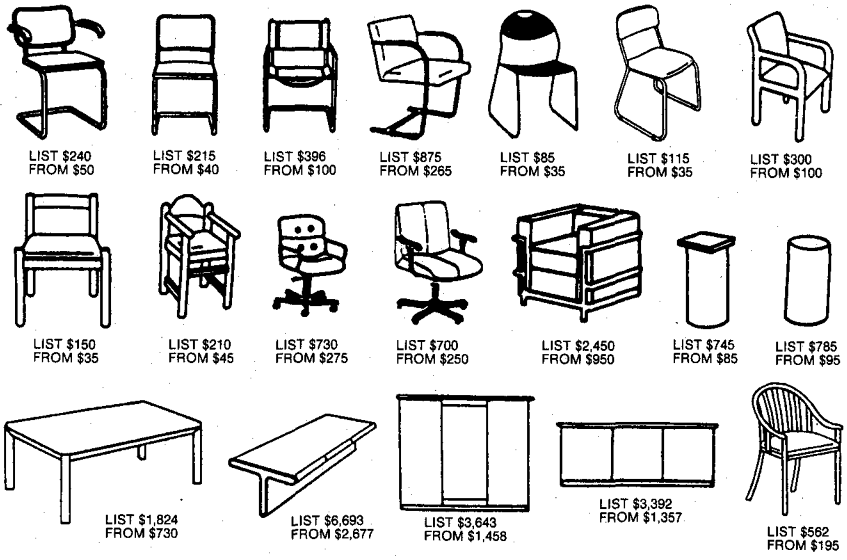

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SWEDISH CHAIRS

THE CHILDREN'S ROOM IS CLOSING OUT its supply of Swedish bent-plywood chairs. White armchairs, were $189, now $79; white or red-and-white side chairs, were $169, now $69. Checks accepted; no credit cards; all sales final. *The Children's Room, 318 East 45th St. (687-3868); Mon.–Fri. 10 a.m.–5:30 p.m. and Sat. till 5 p.m.; while stock lasts.*

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 5/31: *Shattered Dreams: Picking Up the Pieces.* #2—Through 5/28: "Imamura." 5/18–19: *The Insect Woman.* 5/20–22: *Intention of Murder.* 4/23–24: *Eijanaika.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 5/18: *Thunder Road; Blood on the Moon.* 5/19: *Strait-Jacket; It's a Small World.* 5/20–21: *Pauline at the Beach; Summer.* 5/22: *The Damned; Death in Venice.* 5/23: *New York, New York; Raging Bull.* 5/24: *The Big Chill; Body Heat.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *Friday the 13th, Part VII: The New Blood.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*My Life as a Dog.* #2—*Tampopo.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Love is a Dog From Hell.* #2—*Hairspray.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Beetlejuice.* #2—Through 5/19: *Sticky Fingers.* Opening 5/20: *Rambo III.* #3—*Salsa.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 5/18: *Macbeth* (1948); *Oedipus the King.* 5/19: *Dangerous; Dancing Lady.* 5/20–21: *Last Tango in Paris; The Men.* 5/22: *La Bête Humaine; Grand Illusion.* 5/23: *Young and Innocent; Murder.* 5/24: *General Della Rovere; Open City.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 5/18–19: *Open City; Paisan; Germany, Year Zero.* 5/20–21: *King Lear; Breathless* (1959). 5/22: *Mon Oncle d'Amerique; Last Year at Marienbad.* 5/23–24: *The Mad Adventures of "Rabbi" Jacob; The Tall Blond Man With One Black Shoe.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Milagro Beanfield War.* #2—*White Mischief.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—Through 5/19: *Light Years.* Opening 5/20: *Aria.* #2—*Dark Habits.* #3—*Mondo New York.* #4—*Au Revoir Les Enfants. (Good-Bye, Children.)*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Stand and Deliver.* #2—*Midnight Crossing.* #3—*Dominick and Eugene.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Colors.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). Through 5/19: *Shakedown.* Opening 5/20: *Rambo III.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Unbearable Lightness of Being.* #2—Through 5/19: *Moonstruck.* Opening 5/20: *Crocodile Dundee II.* #3—Through 5/19: *Friday the 13th, Part VII: The New Blood.* Opening 5/20: *Willow.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Lady in White.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Midnight Crossing.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Dead Heat.* #2—*Above the Law.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). Through 5/19: *Friday the 13th, Part VII: The New Blood.* Opening 5/20: *Crocodile Dundee II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Salsa.* #2—*Maniac Cop.* #3—Through 5/19: *Bulletproof.* Opening 5/20: *Rambo III.* #4—*The Seventh Sign.* #5—Through 5/19: *Beetlejuice.* Opening 5/20: *Slaughterhouse Rock.* #6—*Bloodsport.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Colors.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Shakedown.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Riders of the Storm.* **EMBASSY 3**—*Bright Lights, Big City.* **EMBASSY 4**—*Good Morning, Vietnam.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 5/19: *Jack's Back.* Beg. 5/20:

Above the Law. #2—Through 5/19: *The Blue Iguana.* Beg. 5/20: *The Suicide Club.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Dominick and Eugene.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Midnight Crossing.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Mass is Ended.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Shakedown.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 5/18: *The Cardinal.* 5/19–21: *Rain; Jezebel.* 5/22–23: *Under the Volcano; Wise Blood.* 5/24–25: *Of Human Hearts; Mission to Moscow.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street; Broadcast News.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Unbearable Lightness of Being.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 5/12: *Moonstruck.* Beg. 5/13: *Lady in White.* #2—*Beetlejuice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Above the Law.* **CORONET**—Through 5/19: *Lady in White.* Opening 5/20: *The Lighthorsemen.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 5/19: *Biloxi Blues.* Opening 5/20: *I Don't Give a Damn.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Hope and Glory.* **CINEMA II**—(753-0774). *Salome's Last Dance.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Salsa.* #2—Through 5/19: *Stormy Monday.* Opening 5/20: *Rambo III.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Colors.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Judgment in Berlin.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Last Emperor.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Salsa.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Midnight Crossing.* #2—*Maniac Cop.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 5/19: *Friday the 13th, Part VII: The New Blood.* Opening 5/20: *Crocodile Dundee II.* #2—Through 5/19: *Shakedown.* Opening 5/20: *Rambo III.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 5/19: *The Manchurian Candidate.* Opening 5/20: *Willow.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Taxing Woman.* #2—*Bagdad Cafe.* #3—*38: Vienna Before the Fall.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Light Years.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Someone to Love.* #2—*Stormy Monday.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 5/19: *Dead Heat.* Opening 5/20: *Rambo III.* #2—*Colors.* #3—*Moonstruck.* #4—Through 5/19: *Friday the 13th, Part VII: The New Blood.* Opening 5/20: *Crocodile Dundee II.* #5—*Beetlejuice.* #6—*Stand and Deliver.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Salsa.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Lady in White.* #2—*Shakedown.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—Through 5/19: *Bloodsport.* Opening 5/20: *Rambo III.* #2—*Dead Heat.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Shakedown; Salsa.* #5—*Colors; Maniac Cop.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 5/19: *Friday the 13th, Part VII: The New Blood.* Opening 5/20: *Rambo III.* #2—*Salsa.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN FILM AND VIDEO FESTIVAL—Omni Park Central Hotel, 870 7th Ave. (989-9836). Through 5/28: 30th Film and Video Festival, features award ceremonies, film screenings, workshops, and lectures.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BORO PARK HISTORICAL SOCIETY—Boro Park Library, 1265 43rd. St (718-435-3375). Free. 5/24 at 2: *The Golden 20s; Merrily We Roll Along,* narrated by Groucho Marx.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 5/21 at 2: "Documentary Film Series": *Do Not Enter: The War Against Ideas,* dir. Robert Richter and Catherine Warnow. Through 5/29: "Architecture on Film." 5/22 at 2: "Portrait of the Architect—Documentary": *Arata Isozaki* (1981), dir. Michael Blackwood.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 5/18 at 8: "Avant-Garde Ethnography": "Program IV: Urban Anthropology," screenings include *Untitled '81,* dir. Ernie Gehr; *Necrology* (1970), dir. Standish Lawder; *Real Italian Pizza* (1971), dir. David Rimmer; and *The Films of Pittsburgh* (1971), dir. John Marshall. 5/19 at 8: *Katzelmacher* (1969), dir. Rainer Werner Fassbinder. 5/20 at 8: Screenings of the work of Kembra Pfahler include *Craftmatic Dreamin'* and *Straight Jackie.* 5/21 at 11: "Screenings for Children": "Charlie Chaplin": *The Rink; Rollerskate Fever;* at 8: "Young, British, and Black: Sankofa Film and Video Collective," screenings of the works of Isaac Julien and Martina Attile, including *Territories* (1984), and *The Passon of Rembrance* (1986). 5/22 at 8: "Young, British, and Black: Black Audio Film Collective," screenings of the works of John Akomfrah and Trevor Matheson, including *Handswoth Songs* (1986), and *Expedition: Signs of Nationality* (1983). 5/23 at 8: *Clash By Night* (1952), dir. Fritz Lang, with Barbara Stanwyck. 5/24 at 8: *Just Before Nightfall* (1971), dir. Claude Chabrol.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 5/24 at 7: Screenings by Gusztav Hamos: *Luck Smith; The Invincible; Le Dernier Jour 1984; Killer.*

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 5/18 at 12:30, 3:15, 6, and 8:45: *'Round Midnight* (1986), dir. Bertrand Tavernier, with Dexter Gordon and François Cluzet. 5/23–24 at 12:30, 3:15, 6, and 8:45: *Rendez-Vous* (1985), dir. André Téchiné, with Juliette Binoche and Lambert Wilson.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. Through 5/19: "Resistance and Escape." 5/19 at 6:30: *Down With the Germans* (1984), dir. Dietrich Schubert.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. (360-3503). $10; members and students, $8. 5/18 at 6:30: New York premier of *Four Artists,* dir. Michael Blackwood, with Robert Ryman, Eva Hesse, Bruce Nauman, and Susan Rithenberg. Blackwood will be present for the screening.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth," incorporates the artists work as photographer, actor, and video and filmmaker. 5/24 at 6:30: "Video Art: Expanding Forms," a lecture by John Hanhardt, curator at the Whitney Museum.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 5/17: "Kigeki: Japanese Comedy." 5/20 at 6:30 and 8:30: *Tora-San Goes North* (1987), dir. Yoji Yamada, with Kiyoshi Atsumi.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 5/28: "Video in the Academy: Dead or Alive?" Selected student work from the American Film Institute 1987 Video Festival.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 5/18 at 9: *Maurice* (1987), dir. James Ivory, with Rupert Graves and James Wilby.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/20 at 8: Screenings of the work of Corinne Cantrall: *In This Life's Body* (1984). 5/21 at 8: Screenings of the work of Paul Winkler include: *Facades* (1987); *Australian Bush* (1986); *Incongruous* (1984).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 6/10: "People's Choice of Television Commercials," over 250 commercials from 1978–87. Through 5/31: "Broadway Musicals on Television," 5/24 at 5:30: *Camelot* (1982), with Richard Harris. "Saturday Screenings for Children," Sat. at 12:30 and 3, includes *Dennis the Menace, The Hobbit,* and *Cinderella.* Through 5/27: "1968 Television Screenings," includes episodes of "The Smothers Brothers Comedy Hour," "Rowan and Martin's Laugh-In," and "Barbra Streisand: A Hapening in Central Park."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** "Frank Capra: The Early Years at Columbia." 5/20 at 1:30: *Forbidden* (1932), with Barbara Stanwyck and Adolphe Menjou; at 4: *Platinum Blonde* (1931), with Loretta Young; at 6:30: *It Happened One Night* (1934), with Clark Gable and Claudette Colbert. 5/21 at 12:30: *Lady for a Day* (1933), with William Warren and May Robson; at 3: *Dirigible* (1931), with Jack Holt and Ralph Graves; at 5:30; *American Madness* (1932), with Walter Huston. 5/22 at 2:30: *That Certain Thing* (1928), with Viola Dana and Ralph Graves; at 5:30: *So This is Love* (1928), with Shirley Mason. 5/23 at 3: *The Way of the Strong* (1928), with Mitchell Lewis and Alice Day. 5/24 at 3: (See 5/22 at 5:30); at 6:30: (See 5/22 at 2:30). **Titus Theater 2:** 5/19 at 3 and 6:30: "What's Happening?" *Hoxsey: Quacks Who Cure Cancer?* (1987), dir. Ken Ausubel. 5/23 at 6:30: "Cineprobe," screening of the works of Paul Winkler include *Brick and Tile* (1984) and *Australian Bush* (1986). Winkler will be present for the screening.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 5/18–19 at 8: *Radium City* (1987, U.S.), dir. Carole Langer, who will be present for the screening. 5/20–21 at 8 and 10:15, 5/22 at 2:45, 7:15, and 9:30, and 5/23–24 at 8: *High Tide* (1987, Australia), dir. Gillian Armstrong, with Judy Davis.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. 5/28 at 6:30: *Cabiria* (1913), dir. Gabriele d'Annunzio; *Civilization* (1915), dir. Thomas Ince. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 5/19 at noon: "Viewpoint: A Zillion Details: The Hollywood Crafts," *The Tricks of the Trade; The World of the Dark Crystal.* 5/24 at noon: "Paris Dans le Cinema": *The Hunchback of Notre Dame* (1923), dir, Wallace Worsley, withLon Chaney.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. In conjunction with Brazil Projects, screens at the Public Theatre of the works of Joaquim Pedro de Andrade, Ana Carolina, Alberto Cavalcanti, and Anselmo Duarte.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 5/19, at 6 nightly except Mon.: *Quilombo* (1985), dir. Carlos Diegues, with Zeze Motta. 5/20–26 at 6, nightly except Mon.: *Tent of Miracles* (1977), dir. Nelson Pereira dos Santos. Through 5/26 at 8, Sat. and Sun. at 4: *The Record* (1985), dir. Daniel Helfer, with Uwe Ochsenknecht. Through 5/26 at 10, nightly except Mon.: *High Season* (1987), dir. Clare Peploe, with Jacqueline Bisset, James Fox, and Irene Pappas. Through 6/12, Sats. and Suns. at 2: *As If It Were Yesterday* (1980), dir. Myriam Abramowicz and Esther Hoffenberg.

SPONTANEOUS COMBUSTION—123 Smith St., Brooklyn (718-797-3116). Free. 5/22 at 3: Video tapes by Kathleen and William Laziza, James Byrne, and Dieter Froese.

THIRD WORLD NEWSREEL—335 W. 38th St (947-9277). $3–$5. "Young, British, and Black." 5/19 at 7:30, at Aaron Davis Hall, City College: "Expeditions: Handsworth Songs." 5/20 at 7:30: "Territories, Passion of Remembrance." 5/21 at 8, at Collective for Living Cinema: (See 5/20 at 7:30). 5/22 at 8: (See 5/19 at 7:30).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 6/5: The Films of Andy Warhol." 5/18–21 at 11:30: *My Hustler* (1965); at 1:30: *The Chelsea Girls* (1966). 5/22 at 12:30: *My Hustler;* at 2:30: *The Chelsea Girls* (1966). 5/24 at 1:30: **** (1966); at 3: *I, A Man* (1967); at 5:30: *Lonesome Cowboys* (1967).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Maniac Cop.* #3—*Salsa.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Salsa.* #2—*Above the Law.* #3—*Friday the 13th, Part VI, The New Blood.* #4—*Colors.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Midnight Crossing.* #2—*Friday the 13th, Part VII: The New Blood.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Salsa.* #2—*Shakedown.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 5/19: *Salsa; Maniac Cop.* Beg. 5/20: *Above the Law.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Salsa.* #2—*Maniac Cop.* #3—Through 5/19: *Bulletproof.* Beg. 5/20: *Slaughterhouse Rock.* #4—Through 5/19: *Midnight Crossing.* Beg. 5/20: *World Gone Wild.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 5/19: *Salsa.* Beg. 5/20: *Above the Law.*

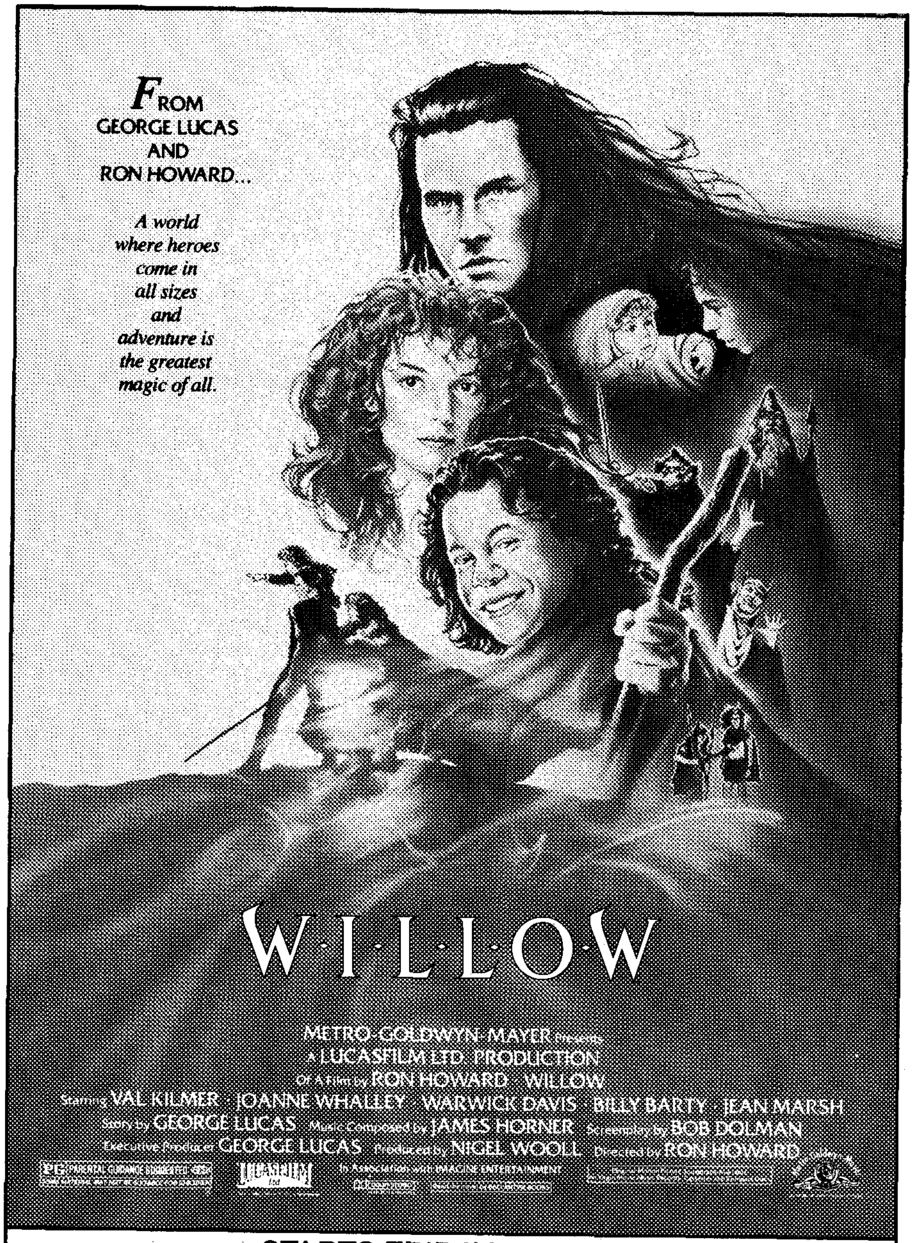
108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*Dead Heat.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Bulletproof.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 5/19: *Bloodsport.* Beg. 5/20: *Slaughterhouse Rock.* #2—*Maniac Cop.* #3—*Salsa.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Bulletproof.* #2—*Friday the 13th, Part VI, The New Blood.* #3—*School Daze.* #4—*Lady in White.* #5—*Shakedown.* #6—*Colors.* #7—*Beetlejuice.* #8—*Casual Sex?* #9—*Bloodsport.* #10—*Above the Law.* #11—*The Last Emperor; Dead Heat.* #12—*Salsa.* #13—*Maniac Cop.*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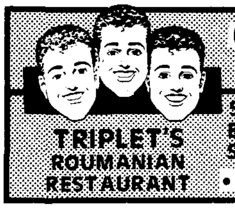

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MOVIES

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Salsa.* #2—*Maniac Cop.* #3—*The Last Emperor.* #4—*Lady in White.* #5—*Moonstruck.* #6—*Colors.* #7—*Dead Heat.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Stormy Monday.* #2—*The Last Emperor.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shakedown.* #2—*Salsa.* #3—*Midnight Crossing.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck.* #2—*Jean de Florette; Manon of the Spring.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Bright Lights, Big City.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Salsa.* #4—*Dead Heat.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Salsa; Bloodsport.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Maniac Cop.* #2—Through 5/19: *Bloodsport.* Beg. 5/20: *Slaughterhouse Rock.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Friday the 13th, Part VII: The New Blood.* #2—Through 5/19: *Shakedown; Bloodsport.* Beg. 5/20: *Willow.* #3—*Bulletproof.* #4—Through 5/19: *Beetlejuice; Above the Law.* Beg. 5/20: *White of the Eye.* #5—*Wall Street.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Beetlejuice.* #2—*Shakedown.* #3—*Salsa.* #4—*Lady in White.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Midnight Crossing.* #2—*Bulletproof.* #3—*Maniac Cop.* #4—*Dead Heat.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Dead Heat.* #2—*Friday the 13th, Part VII: The New Blood.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Colors.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Beetlejuice.* #4—*Bulletproof.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Dead Heat.* #3—*Shakedown.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Maniac Cop.* #2—*Salsa.* #3—Through 5/19: *Bulletproof.* Beg. 5/20: *Slaughterhouse Rock.* #4—Through 5/19: *Midnight Crossing.* Beg. 5/20: *World Gone Wild.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Shakedown.* #2—*Midnight Crossing.* #3—*Lady in White.* #4—*Salsa.* #5—*The Last Emperor.* #6—*Moonstruck.* #7—*Above the Law.* #8—Through 5/19: *Casual Sex?* Beg. 5/20: *Willow.* #9—Through 5/19: *Beetlejuice.* Beg. 5/20: *Willow.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 5/19: *Shakedown; Dead Heat.* Beg. 5/20: *My Best Friend is a Vampire.* #2—*Maniac Cop.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Salsa.* #5—Through 5/19: *Wall Street.* Beg. 5/20: *White of the Eye.* #6—*Moonstruck.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*White Mischief.* #2—*Colors; Ironweed.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Friday the 13th, Part VII: The New Blood.* #2—Through 5/19: *Dead Heat.* Beg. 5/20: *World Gone Wild.* #3—*Salsa.* #4—*Maniac Cop.* #5—*Midnight Crossing.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Maniac Cop.* #2—Through 5/19: *Bulletproof.* Beg. 5/20: *World Gone Wild.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Salsa.* #5—Through 5/19: *Bloodsport.* Beg. 5/20: *Slaughterhouse Rock.* #6—Through 5/19: *Above the Law.* Beg. 5/20: *Willow.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Lady in White.* #2—*Midnight Crossing.* #3—*Shakedown.* #4—*Biloxi Blues.*

303. CORONA—PLAZA—(639-7722). *Salsa.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Salsa.* #3—*White Mischief.* #4—*Lady in White.* #5—*The Last Emperor.* #6—*Midnight Crossing.* #7—*Shakedown.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Colors.* #2—*Dead Heat.* #3—*Friday the 13th, Part VII: The New Blood.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Maniac Cop.* #2—*Friday the 13th, Part VII: The New Blood.* #3—Through 5/19: *Bulletproof.* Beg. 5/20: *Slaughterhouse Rock.* #4—*Salsa.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*The Last Emperor.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 5/19: *Bulletproof.* Beg. 5/20: *Shakedown.* #2—Through 5/19: *Above the Law.* Beg. 5/20: *World Gone Wild.* #3—*Lady in White.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*White Mischief.* #2—*Stormy Monday.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Biloxi Blues.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Salsa.* #2—*Maniac Cop.* #3—*Bloodsport.* #4—Through 5/19: *Shakedown.* Beg. 5/20: *Slaughterhouse Rock.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dead Heat.* #2—*Colors.* #3—*Salsa.* #4—*Midnight Crossing.* #5—*Friday the 13th, Part VII: The New Blood.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Midnight Crossing.* #2—Through 5/19: *Shakedown.* Beg. 5/20: *Salsa.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Maniac Cop.* #2—*Friday the 13th, Part VII: The New Blood.* #3—Through 5/19: *Salsa.* Beg. 5/20: *World Gone Wild.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 5/19: *Friday the 13thI: Part VI, The New Blood.* #2—*The Milagro Beanfield War.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Friday the 13th, Part VI, The New Blood.* #2—Through 5/19: *Beetlejuice.* Beg. 5/20: *Slaughterhouse Rock.* #3—*Maniac Cop.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Salsa; Dead Heat.*

320. REGO PARK—DRAKE—(457-4002). Through 5/19: *Beetlejuice.* Beg. 5/20: *Broadcast News.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Friday the 13th, Part VII: The New Blood.* #2—*The Last Emperor.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Maniac Cop.* #2—Through 5/19: *Beetlejuice.* Beg. 5/20: *The Suicide Club.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 5/19: *Moonstruck.* Beg. 5/20: *Willow.* #2—*Colors; Salsa.*

402. NEW DORP—LANE—(351-2110). *Friday the 13th, Part VII: The New Blood.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Shakedown.* #2—*Midnight Crossing.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Midnight Crossing.* #3—*Maniac Cop.* #4—Through 5/19: *Bulletproof.* Beg. 5/20: *World Gone Wild.* #5—*Salsa.* #6—*Lady in White.* #7—*Shakedown.* #8—*Above the Law.* #9—Through 5/19: *Bloodsport.* Beg. 5/20: *Slaughterhouse Rock.* #10—Through 5/19: *Dead Heat.* Beg. 5/20: *Willow.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 5/19: *Good Morning, Vietnam.* Beg. 5/20: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Beetlejuice.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 5/19: *Maniac Cop.* Beg. 5/20: *My Best Friend is a Vampire.* #2—*Lady in White.* #3—Through 5/19: *Salsa.* Beg. 5/20: *World Gone Wild.* #4—Through 5/19: *Bulletproof.* Beg. 5/20: *Slaughterhouse Rock.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stand and Deliver.* #2—*Wall Street.* #3—*Good Morning, Vietnam.* #4—*Maniac Cop.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Colors.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Beetlejuice.* #5—*Stormy Monday.* #6—*Moonstruck.* #7—*Bulletproof.* #8—*Above the Law.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Friday the 13th, Part VII: The New Blood.* #2—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.* #3—Through 5/19: *Bulletproof.* Beg. 5/20: *World Gone Wild.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 5/19: *slls* Beg. 5/20: *Slaughterhouse Rock.* #2—Through 5/19: *Bulletproof.* Beg. 5/20: *World Gone Wild.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 5/19: *Moonstruck.* Beg. 5/20: *World Gone Wild.* #2—*Maniac Cop.* #3—*Friday the 13th, Part VII: The New Blood.* #4—Through 5/19: *Biloxi Blues.* Beg. 5/20: *Aria.* #5—Through 5/19: *Shakedown.* Beg. 5/20: *Willow.* #6—*Colors.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Maniac Cop.* #2—*Midnight Crossing.* #3—*Friday the 13th, Part VII: The New Blood.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 5/19: *Moonstruck.* Beg. 5/20: *Biloxi Blues.* #2—Through 5/19: *thre* Beg. 5/20: *Good Morning, Vietnam.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Dead Heat.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Biloxi Blues.* #4—*Colors.* #5—*Shakedown.* #6—*Midnight Crossing.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/19: *Good Morning, Vietnam.* Beg. 5/20: *Biloxi Blues.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*White Mischief.* #2—*Lady in White.* #3—*Salsa.* #4—*Colors.*

515. MALVERNE—TWIN—(599-6966). #1—*The Milagro Beanfield War.* #2—Through 5/19: *Biloxi Blues.* Beg. 5/20: *Moonstruck.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Stormy Monday.* #2—*The Milagro Beanfield War.* #3—Through 5/19: *Light Years.* Beg. 5/20: *Aria.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Maniac Cop.* #2—Through 5/19: *Light Years.* Beg. 5/20: *Aria.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Beetlejuice.* #5—Through 5/19: *Bloodsport.* Beg. 5/20: *World Gone Wild.* #6—Through 5/19: *Salsa.* Beg. 5/20: *Willow.* #7—Through 5/19: *The Last Emperor.* Beg. 5/20: *Slaughterhouse Rock.* #8—*Bulletproof.* #9—Through 5/19: *Midnight Crossing.* Beg. 5/20: *White of the Eye.*

518. MASSAPEQUA—PEQUA—(799-6464). The *Milagro Beanfield War.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Last Emperor.* #2—*Biloxi Blues.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Moonstruck.* #2—*The Last Emperor.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dead Heat.* #2—*The Last Emperor.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Friday the 13th, Part VII: The New Blood.* #2—*The Last Emperor.* #3—*Midnight Crossing.* #4—*Bright Lights, Big City.* #5—*Moonstruck; Dead Heat.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Biloxi Blues.* #2—*Shakedown.*

526. ROSLYN—ROSLYN—(621-8488). #1—*White Mischief.* #2—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Stormy Monday.* #2—*The Milagro Beanfield War.* #3—*Lady in White.*

528. SYOSSET—UA CINEMA 150—(364-0700). *White Mischief.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Lady in White.* #2—*Bulletproof.* #3—*Beetlejuice.* #4—*Maniac Cop.* #5—*Dead Heat.* #6—*Friday the 13th, Part VII: The New Blood.* #7—*Midnight Crossing.* #8—*Shakedown.* #9—*Above the Law.* #10—*The Unholy.* #11—*Salsa.* #12—*Moonstruck.* #13—*Colors; Bloodsport.*

531. WANTAGH—WANTAGH—(781-6969). *Bright Lights, Big City.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Salsa.* #2—*Slaughterhouse Rock.* #3—Through 5/19: *Shakedown.* Beg. 5/20: *World Gone Wild.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Stand and Deliver.* (with Spanish subtitles). #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Salsa.* #2—Through 5/19: *Bulletproof.* Beg. 5/20: *Slaughterhouse Rock.* #3—Through 5/19: *Above the Law.* Beg. 5/20: *Willow.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Biloxi Blues; Maniac Cop.* #3—*Shakedown.*

602. BAY SHORE—CINEMA—(665-1722). Through 5/19: *Salsa.* Beg. 5/20: *White of the Eye.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Dead Heat.* #2—*The Milagro Beanfield War.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 5/19: *Maniac Cop.* Beg. 5/20: *World Gone Wild.* #2—*Friday the 13th, Part VII: The New Blood.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Lady in White.* #2—*Biloxi Blues.* #3—*Colors.* #4—*Moonstruck.* #5—*Above the Law.* #6—*Maniac Cop.* #7—*Bulletproof.* #8—*Salsa.* #9—*Dead Heat.* #10—*Shakedown.* #11—*Beetlejuice.* #12—*Friday the 13th, Part VII: The New Blood.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Lady in White.* #2—*Moonstruck.* #3—*Biloxi Blues.* #4—*Maniac Cop.* #5—*Salsa.* #6—*Bloodsport.* #7—*Dead Heat.* #8—*Friday the 13th, Part VII: The New Blood.* #9—*Midnight Crossing.* #10—*Shakedown.* #11—*Above the Law.* #12—*Beetlejuice; Colors.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Three Men and a Baby.* #2—*The Last Emperor*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Friday the 13th, Part VII: The New Blood.* #2—Through 5/19: *Bulletproof.* Beg. 5/20: *Willow.* #3—*Lady in White.* #4—Through 5/19: *Maniac Cop.* Beg. 5/20: *My Best Friend is a Vampire.* #5—*Biloxi Blues.* #6—Through 5/19: *Shakedown.* Beg. 5/20: *World Gone Wild.* #7—*Salsa.* #8—Through 5/19: *Midnight Crossing.* Beg. 5/20: *Slaughterhouse Rock.*

611. CORAM—PINE—(698-6442). #1—*Above the Law.* #2—*The Milagro Beanfield War.* #3—*Stand and Deliver.* #4—*Beetlejuice.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 5/19: *Stormy Monday.* Beg. 5/20: *Powaqqatsi.* #2—*White Mischief.* #3—*Lady in White.* #4—Through 5/19: *The Unbearable Lightness of Being.* Beg. 5/20: *Stormy Monday.* #5—*Salsa.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

616. HUNTINGTON—SHORE—(421-5200). #1—*White Mischief.* #2—*Biloxi Blues.* #3—*Beetlejuice.* #4—*Moonstruck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Midnight Crossing.*

618. ISLIP—ISLIP—(581-5200). #1—*Colors.* #2—*Beetlejuice.* #3—*Shakedown.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Emperor.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/19: *Masquerade.* Beg. 5/20: *Moonstruck.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Colors.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Stand and Deliver.* #4—*Shakedown.* #5—*Sunset; Moonstruck.* #6—*Midnight Crossing.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/19: *Masquerade.* Beg. 5/20: *D.O.A.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Beetlejuice.* #2—Through 5/19: *Shakedown.* Beg. 5/20: *World Gone Wild.* #3—*Light Years.* #4—*Maniac Cop.* #5—*Lady in White.* #6—*Bulletproof.* #7—*Biloxi Blues.* #8—Through 5/19: *Midnight Crossing.* Beg. 5/20: *Willow.* #9—*Stormy Monday.* #10—*My Best Friend is a Vampire.* #11—*Salsa.* #12—Through 5/19: *Dead Heat.* Beg. 5/20: *Slaughterhouse Rock.* #13—*Friday the 13th, Part VII: The New Blood.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 5/19: *The Last Emperor.* Beg. 5/20: *White of the Eye.* #2—Through 5/19: *Bloodsport.* Beg. 5/20: *Moonstruck.* #3—Through 5/19: *Critters 2: The Main Course.* Beg. 5/20: *Shakedown.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Stand and Deliver.* **WEST**—*Biloxi Blues; The Fox and the Hound.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/19: *The Unbearable Lightness of Being.* Beg. 5/20: *Dominick and Eugene.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Salsa.* #3—*Biloxi Blues.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Midnight Crossing.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Friday the 13th, Part VII: The New Blood.* #2—Through 5/19: *Moonstruck.* Beg. 5/20: *Willow.* #3—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.* #4—*Midnight Crossing.* #5—*Light Years.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Bulletproof.* #2—*Colors.* #3—*Friday the 13th, Part VII: The New Blood.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Beetlejuice.* #2—Through 5/19: *Moonstruck; Colors.* Beg. 5/20: *Biloxi Blues.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*The Manchurian Candidate.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Moonstruck.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Milagro Beanfield War.* #2—Through 5/19: *Wall Street.* Beg. 5/20: *Aria.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*White Mischief.* #2—*Lady in White.* #3—*Midnight Crossing.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 5/19: *The Last Emperor.* Beg. 5/20: *Aria.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Colors.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Shakedown.* #4—*Salsa.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*White Mischief.* #2—*Lady in White.* #3—*Shakedown.* #4—*Colors.* #5—*Midnight Crossing.* #6—*Friday the 13th, Part VII: The New Blood.* #7—*Moonstruck.* #8—*Beetlejuice.* #9—*Salsa.* #10—*Above the Law.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Stormy Monday.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Lady in White.* #2—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.* #3—*Bulletproof.* #4—*Salsa.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Biloxi Blues.* #2—*Stand and Deliver.* #3—*Maniac Cop.* #4—*The Unbearable Lightness of Being.* #5—*Friday the 13th, Part VII: The New Blood.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Manon of the Spring.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Bulletproof.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*Biloxi Blues.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Maniac Cop.* #2—*Bulletproof.* #3—*Midnight Crossing.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Bulletproof.* #3—*Beetlejuice.* #4—*Stand and Deliver.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moonstruck.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 5/19: *Moonstruck.* Beg. 5/20: *Willow.* #2—*Colors.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 5/19: *Biloxi Blues.* Beg. 5/20: *Moonstruck.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dead Heat.* #2—*Friday the 13th, Part VII: The New Blood.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*Bulletproof.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Salsa.* #2—*Maniac Cop.* #3—*Shakedown.* #4—*Friday the 13th, Part VII.* #5—*Above the Law.* #6—Through 5/19: *Colors.* Beg. 5/20: *Slaughterhouse Rock.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Bulletproof.* #2—*Salsa.* #3—*Friday the 13th, Part VII.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Maniac Cop.* #2—*Midnight Crossing.* #3—Through 5/19: *Dead Heat; Shakedown.* Beg. 5/20: *Willow.* #4—*Lady in White.* #5—Through 5/19: *Biloxi Blues.* Beg. 5/20: *Slaughterhouse Rock.* #6—*Bulletproof.* #7—*Salsa.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Colors.* #2—Through 5/19: *A New Life.* Beg. 5/20: *Moonstruck.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Midnight Crossing.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War.* #4—*Shakedown.* #5—*Colors.*

755. NEW CITY—TOWN—(634-5100). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Midnight Crossing.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.* #2—*Bulletproof.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Friday the 13th, Part VI, The New Blood.* #2—*Colors.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Maniac Cop.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Dominick and Eugene.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*Beetlejuice.*

763. STONY POINT—9 W—(942-0303). *Salsa; Dead Heat.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Last Emperor.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*Midnight Crossing.* #2—*Dead Heat.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Beetlejuice.* #2—*Bulletproof.*

803. DANBURY—PALACE—(748-7496). #1—*Friday the 13th, Part VII: The New Blood.* #2—*School Daze.* #3—*Salsa; Lady in White.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Shakedown.* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Shakedown.*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

808. GREENWICH—PLAZA—(869-4030). #1—*White Mischief.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—*Stormy Monday.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Moonstruck.* #2—*The Last Emperor.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Salsa.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Last Emperor.*

813. SOUTH NORWALK—SONO—(866-9202). Through 5/19: *Cry Freedom.* Through 6/2: *Au Revoir Les Enfants. (Good-Bye, Children.)*

815. STAMFORD—AVON—(324-9205). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Salsa.*

816. STAMFORD—CINEMA—(324-3100). #1—*Beetlejuice.* #2—*Bulletproof.* #3—*Dead Heat; The Last Emperor.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Midnight Crossing.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Last Emperor.* #2—*Dead Heat.* #3—*Biloxi Blues.* #4—*Bloodsport.* #5—*Good Morning, Vietnam.* #6—*Salsa.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Friday the 13th, Part VI, The New Blood.* #2—*Beetlejuice.* #3—*Dead Heat.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Salsa.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shakedown.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Program Unavailable. #2—*Beetlejuice.* #3—*Colors.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Shakedown.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Bloodsport.* #2—*Colors.* #3—*Beetlejuice.* #4—*Shakedown.* #5—*Dead Heat.* #6—*Salsa.* #7—*Bulletproof.* #8—*Friday the 13th, Part VII: The New Blood.* #9—*Maniac Cop.*

903. JERSEY CITY—STATE—(653-5200). #1—*Maniac Cop.* #2—*Salsa.* #3—*Bulletproof.* #4—Through 5/19: *Dead Heat; Bloodsport.* Beg. 5/20: *Slaughterhouse Rock.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Maniac Cop.* #2—*Lady in White.* #3—*Dead Heat.* #4—*Moonstruck.* #5—*Stormy Monday.* #6—*Bulletproof.* #7—*Midnight Crossing.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Shakedown.* #3—*Colors.* #4—*Salsa.* #5—*White Mischief.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Colors.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*Friday the 13th, Part VII: The New Blood.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 5/19: *Midnight Crossing.* Beg. 5/20: *Slaughterhouse Rock.*

914. LIVINGSTON—COLONY—(992-0800). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Stormy Monday.* #2—*Moonstruck.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Hope and Glory.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—Through 5/19: *Moonstruck.* Beg. 5/20: *Willow.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Salsa.* #2—*Dead Heat.* #3—*Beetlejuice.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Program Unavailable. #2—*Moonstruck.* #3—*The Last Emperor.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*White Mischief.* #2—*The Last Emperor.* #3—*Lady in White.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Shakedown.* #2—*Above the Law.* #3—*Friday the 13th, Part VII: The New Blood.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Moonstruck.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stand and Deliver.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Biloxi Blues.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*Colors.* #4—*Beetlejuice; Dead Heat.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Midnight Crossing.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Maniac Cop.* #2—Through 5/19: *Salsa.* Beg. 5/20: *Slaughterhouse Rock.* #3—*Midnight Crossing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Colors.* #2—*Beetlejuice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Maniac Cop.* #2—*Friday the 13th, Part VII: The New Blood.*

951. CLOSTER—CLOSTER—(768-8800). *Midnight Crossing.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Shakedown.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Bulletproof.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Bulletproof.* #2—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 5/19: *Maniac Cop.* Beg. 5/20: *Slaughterhouse Rock.* #2—*Lady in White.*

958. OAKLAND—TWIN—(337-4478). #1—*Midnight Crossing.* #2—*Colors.*

959. PARAMUS—CINEMA 35—(845-5070). *Maniac Cop.*

961. PARAMUS—BERGEN MALL—(845-4449). *Light Years.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Biloxi Blues.* #3—*Dead Heat.* #4—*Midnight Crossing.* #5—*Lady in White.* #6—*Above the Law.* #7—*Moonstruck.* #8—*Salsa.* #9—*Stormy Monday.* #10—*White Mischief.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Shakedown.* #2—*Colors.* #3—*Beetlejuice.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Beetlejuice; The Fox and the Hound.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Hope and Glory.* #2—*Wall Street.* #3—*The Last Emperor.* #4—*The Milagro Beanfield War.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Stand and Deliver.* #2—*Beetlejuice.* 5/22: *Cry Freedom.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Riders of the Storm; Bloodsport.* #3—*Shakedown; The Fox and the Hound.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Light Years.* #2—*Hope and Glory.* #3—*Wall Street.* #4—*Dominick and Eugene.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 5/19: *Beetlejuice.* Beg. 5/20: *Willow.* #2—*Moonstruck.* #3—*Friday the 13th, Part VII: The New Blood.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Stand and Deliver.* #2—*Maniac Cop.* #3—*Bulletproof.* #4—*Midnight Crossing.*

BRIEF
M O V I E
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **31, 37, 37, 53, 101, 104, 107, 112, 210, 219, 300, 301, 309, 406, 505, 530, 600, 606, 608, 611, 706, 723, 904, 911, 921, 962**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11, 509, 516, 517, 700, 703**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 613, 637, 703, 719, 808, 813, 917, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 33, 52, 85, 108, 112, 210, 213, 216, 219, 318, 320, 400, 502, 505, 517, 530, 606, 608, 611, 616, 625, 636, 706, 715, 722, 753, 762, 802, 810, 819, 900, 902, 905, 918, 933, 938, 952, 963, 966, 968, 971**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick) enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **54, 302, 307, 311, 505, 509, 511, 512, 513, 601, 519, 525, 601, 606, 608, 610, 616, 625, 627, 631, 636, 709, 713, 720, 724, 800, 807, 818, 820, 932, 962**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **33, 90, 111, 112, 208, 209, 210, 300, 312, 406, 517, 530, 608, 626, 818, 902, 903, 969**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Jay McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into a mistakenly earnest and heartfelt movie by director James Bridges. Michael J. Fox, miscast, and looking like a mutt that's been locked out for the night and rained on, is Jamie Conway (the hero with no name in the novel), who almost comes apart when he loses his wife, a bubble-headed model (Phoebe Cates), and his job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends in misery, Jamie, lead by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine to support General Noriega, but he never gets high. Instead, he thinks of his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The New Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man. But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan. McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **36, 207, 523, 531, 722**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. **21, 34, 62, 85, 90, 101, 112, 200, 214, 216, 221, 305, 313, 319, 401, 505, 509, 512, 514, 530, 606, 608, 618, 621, 635, 636, 705, 706, 714, 718, 723, 725, 753, 759, 800, 805, 807, 810, 900, 902, 905, 910, 933, 938, 958, 963**

CROCODILE DUNDEE II—(1 hr. 30 min.; 1988) The man from Down Under has to rescue his wife after she's kidnapped by dangerous thugs. With Paul Hogan, Linda Kozlowski. Screenplay by Paul and Brett Hogan. Dir. John Cornell. PG. **24, 32, 67, 85**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DARK HABITS—(1 hr. 58 min.; 1988) In Spanish, Eng. subtitles. A comedy about a nightclub singer who hides out in a convent filled with peculiar nuns. With

Julieta Serrano and Carmen Maura. Written and directed by Pedro Almodóvar. **11**

DEAD HEAT—(1 hr. 26 min.; 1988) When a L.A.P.D. detective is killed in the line of duty, he returns from the dead so he and his partner can avenge his death. With Treat Williams and Joe Piscopo. Written by Terry Black. Dir. Mark Goldblatt. R. **31, 85, 90, 108, 112, 200, 207, 214, 215, 217, 220, 222, 305, 313, 319, 406, 512, 521, 523, 530, 603, 606, 608, 625, 721, 724, 763, 801, 816, 818, 819, 902, 903, 904, 918, 933, 962**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **20, 40, 630, 761, 970**

FRIDAY THE 13th, PART VII: THE NEW BLOOD—(1 hr. 30 min.; 1988) The horror continues. With Lar Park Lincoln. Screenplay by Daryl Haney and Manuel Fidello. Dir. John Carl Buechler. R. **3, 24, 32, 62, 67, 85, 90, 92, 100, 101, 102, 108, 112, 207, 208, 210, 215, 216, 217, 220, 222, 300, 304, 305, 306, 313, 316, 317, 318, 322, 402, 406, 505, 506, 509, 510, 512, 517, 523, 530, 601, 604, 606, 608, 610, 621, 625, 631, 634, 635, 705, 706, 709, 711, 715, 721, 723, 724, 755, 759, 803, 815, 819, 901, 902, 905, 911, 921, 936, 950, 952, 962, 971**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **36, 501, 504, 511, 513, 818, 953**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

JUDGMENT IN BERLIN—(1 hr. 32 min.; 1988) Based on the true story of a group of East Germans who escaped from Berlin in 1978 by hijacking a plane. With Martin Sheen, Sean Penn, and Sam Wanamaker. Screenplay by Joshua Sinclair and Leo Penn. Dir. Leo Penn. PG. **63**

LADY IN WHITE—(1 hr. 52 min.; 1988) A young boy is haunted by a ghost. With Lukas Haas, Katherine Helmond, and Len Cariou. Written and directed by Frank LaLoggia. PG-13. **25, 52, 53, 89, 112, 200, 213, 219, 302, 304, 309, 406, 503, 514, 527, 530, 606, 608, 610, 612, 625, 702, 706, 708, 724, 803, 904, 920, 956, 962**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 64, 87, 112, 200, 203, 219, 304, 307, 308, 322, 517, 519, 520, 521, 523, 609, 619, 626, 703, 764, 809, 812, 816, 818, 820, 914, 919, 920, 953, 967, 969**

LIGHT YEARS—(1 hr. 19 min.; 1988) An animated tale about a civilization that is almost destroyed by its irresponsible scientific experiments. With the voices of Glenn Close and Christopher Plummer. Screenplay by Isaac Asimov. Dir. Harvey Weinstein. PG-13. **11, 83, 516, 517, 625, 634, 961, 970**

THE LIGHTHORSEMEN—(1 hr. 55 min.; 1988) The true story of the World War I battle campaign of the Australian mounted soldiers against the Germans and Turks to gain the city of Beersheba. With Gary Sweet, Tim McKenzie, and Jon Blake. Screenplay by Ian Jones. Dir. Simon Wincer. PG. **53**

LOVE IS A DOG FROM HELL—(1 hr. 30 min.; 1988) In Flemish, Eng. subtitles. An off-beat coming-of-age story that explores three torrid nights in the life of a young man searching for love. With Josse De Pauw and Geert Hunaerts. Screenplay by Marc Didden and Dominique Deruddere. Dir. Deruddere. **5**

THE MASS IS ENDED—(1 hr. 44 min.; 1988) In Italian, Eng. subtitles. After several years in Rome, a young priest returns to his home parish to find that the lives of his friends and family have changed dramatically. With Nanni Moretti. Screenplay by Nanni Moretti and Sandro Petraglia. Dir. Moretti. **43**

MIDNIGHT CROSSING—(1 hr. 44 min.; 1988) Two married couples take a Caribbean cruise for relaxation, but the journey turns into a deadly treasure hunt. With Faye Dunaway, Daniel J. Travanti, and Kim Cattrall. Written by Roger Holzberg and Doug Weiser. Dir. Holzberg. R. **20, 30, 42, 66, 102, 106, 204, 214, 218, 219, 222, 302, 304, 313, 315, 404, 406, 510, 512, 517, 523, 530, 608, 610, 617, 621, 625, 633, 634, 702, 706, 714, 724, 753, 755, 801, 817, 904, 912, 936, 937, 951, 958, 962, 972**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 87, 317, 515, 516, 518, 527, 603, 611, 700, 753, 820, 967**

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 52, 85, 200, 206, 219, 220, 301, 308, 401, 501, 505, 507, 509, 511, 601, 520, 523, 530, 606, 608, 613, 616, 620, 621, 626, 634, 636, 638, 706, 713, 716, 718, 720, 722, 725, 757, 762, 801, 809, 817, 821, 904, 916, 917, 919, 930, 931, 933, 962, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

POWAQQATSI—(1 hr. 37 min.; 1988) Godfrey Reggio's new wordless spectacle film (he is the director of the cult hit *Koyaanisqatsi*) would appear to be a rock concert for UN delegates. As the Philip Glass music, frenzied yet motionless, pounds away on the soundtrack, Reggio gives us slow-motion shots of laborers in Third World countries lifting, hauling, threshing, chopping, cutting, running. The movie's humanistic message: Impoverished Third World workers in their naked wretchedness are superior to the mightiest city dweller. In brief, Reggio has transformed hopeless physical labor into a lyrical tribute to the dignity of man. Which has to be something of a sick joke (King Cheops himself, constructing the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.) The director has some skill, but the movie is all shots—nothing builds. Avoid when sober. (5/16/88) G. **41**

RAMBO III—(1 hr. 41 min.; 1988) Rambo declines a dangerous mission to go to Thailand to search for inner peace, but leaves the monastery for Afghanistan after his friend is taken prisoner there. With Sylvester Stallone and Richard Crenna. Screenplay by Stallone and Sheldon Lettich. Dir. Peter Macdonald. R. **7, 22, 33, 60, 67, 85, 90, 92**

RIDERS OF THE STORM—(1 hr. 32 min.; 1988) A band of Vietnam vets who operate a pirate television network use the airwaves to sabotage the presidential campaign of a right-wing female candidate. With Dennis Hopper and Michael J. Pollard. Screenplay by Scott Roberts. Dir. Maurice Phillips. R. **36, 969**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **7, 33, 60, 65, 88, 90, 92, 100, 101, 103, 104, 106, 107, 111, 112, 200, 204, 207, 208, 213, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 315, 316, 319, 401, 406, 514, 517, 530, 532, 600, 602, 606, 608, 610, 612, 625, 631, 705, 706, 708, 723, 724, 724, 763, 803, 811, 815, 818, 820, 902, 903, 905, 918, 937, 962**

SHAKEDOWN—(1 hr. 45 min.; 1988) A police action-drama about a legal aide attorney and a renegade New

York cop who team up to solve a Central Park shootout. With Peter Weller and Sam Elliott. Written and directed by James Glickenhaus. R. **22, 35, 44, 67, 89, 90, 103, 112, 204, 210, 213, 217, 219, 220, 302, 304, 309, 312, 315, 404, 406, 509, 512, 525, 530, 532, 601, 606, 608, 610, 618, 621, 625, 626, 705, 706, 723, 724, 753, 805, 806, 822, 901, 902, 905, 921, 952, 963, 969**

SHATTERED DREAMS—(2 hr. 10 min.; 1988) In English, Hebrew, and Arabic, Eng. subtitles. An exploration of the political dissent in modern Israel. Dir. Victor Schonfeld and Jenifer Millstone. **1**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice*, changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **20, 85, 504, 533, 611, 621, 627, 709, 715, 931, 968, 972**

STICKY FINGERS—(1 hr. 45 min.; 1988) When they discover a bag containing a million dollars, two struggling musicians go on a shopping spree that opens a hornet's nest of complications. With Melanie Mayron, Helen Slater, and Eileen Brennan. Written by Catlin Adams and Melanie Mayron. Dir. Adams. PG-13. **7**

STORMY MONDAY—(1 hr. 33 min.; 1988) Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood *film noir* about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (5/16/88) R. **60, 84, 203, 310, 505, 516, 527, 612, 612, 625, 707, 808, 904, 916, 962**

THE SUICIDE CLUB—(1 hr. 30 min.; 1988) A young heiress contemplates the futility of life after her brother's suicide and is drawn into a cultish group who risk life or death in a strange card game. With Mariel Hemingway and Robert Joy. Screenplay by Susan Kouguell and Carl Capotorto. Dir. James Bruce. R. **37**

A TAXING WOMAN—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Reviewed in this issue. **81**

38: VIENNA BEFORE THE FALL—(1 hr. 36 min.; 1988) In German, Eng. subtitles. Reviewed in this issue. **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 51, 612, 630, 709, 713**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940-41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence becomes blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been hunting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43, 221, 304, 310, 514, 526, 528, 612, 616, 702, 706, 808, 905, 920, 962**

WILLOW—(1 hr. 49 min.; 1988) A dwarf and an outcast tribal warrior join forces to bring about the downfall of an evil queen. With Val Kilmer, Joanne Whalley, and Jean Marsh. Screenplay by Bob Dolman. Dir. Ron Howard. PG. **24, 80, 210, 219, 219, 300, 401, 406, 509, 517, 600, 610, 625, 634, 718, 724, 917, 971**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

WORLD GONE WILD—(1 hr. 34 min.; 1988) In this post-apocalyptic tale, water becomes the most precious element on earth, causing wars over control of all water supplies. With Bruce Dern and Michael Paré. Screenplay by Jorge Zamacona. Dir. Lee H. Katzin. R. **106, 218, 222, 300, 309, 316, 406, 503, 506, 508, 509, 517, 532, 604, 610, 625**

REVIVALS

LA BETE HUMAINE—(1 hr. 39 min.; 1938) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. The great Jean Gabin is the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon is the married woman who unwisely tries to use him. **8**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **9**

THE DAMNED—(2 hr. 35 min.; 1969) Luchino Visconti's grandiose, high-camp epic about the sexual decadence of Nazism. The literal-minded have taken it seriously as a study of an evil family, but more skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger, Ingrid Thulin, and Dirk Bogarde. **2**

DEATH IN VENICE—(2 hr. 8 min.; 1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre-World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andresen. **2**

GENERAL DELLA ROVERE—(1 hr. 29 min.; 1959) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. **8**

JEZEBEL—(1 hr. 43 min.; 1938) One of Bette Davis's three best performances (with *The Letter* and *The Little Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **47**

LAST YEAR AT MARIENBAD—(1 hr. 33 min.; 1961) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig. Dir. Alain Resnais. **9**

MACBETH (1948)—(1 hr. 45 min.) Orson Welles directed and stars in this strange version of Shakespeare's play, with artificial-looking sets and actors speaking in thick Scottish accents. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, and Roddy McDowall. **8**

MON ONCLE D'AMERIQUE—(2 hr. 3 min.; 1980) In French, Eng. subtitles. Another Alain Resnais (*Last Year at Marienbad*) film with an experimental narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing in this funny and fascinating movie that's cut-and-dried. With Gérard Depardieu, Nicole Garcia, and Roger Pierre. **9**

PAULINE AT THE BEACH—(1 hr. 34 min.; 1983) In French, Eng. subtitles. A brilliant erotic comedy from writer-director Eric Rohmer, the most refined of *farceurs*. At a Brittany beach community, six characters meet, fall in love, misunderstand each other, and part. They announce their opinions of themselves and others and then spring into action, contradicting everything they've just said. With Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Greggory. **2**

RAGING BULL—(2 hr. 10 min.; 1980) Martin Scorsese's portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly. **2**

UNDER THE VOLCANO—(1 hr. 52 min.; 1984) The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the terrors and wild exhilarations experienced by a man of intelligence who is far gone in drink. But try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail. **47**

THEATER LISTINGS

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BROADWAY

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45; through Labor Day, and perhaps later. **Vivian Beaumont Theater** at Lincoln Center, Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8 (dark on Thursdays), $27.50 through $40; Saturday at 2, Sunday at 3, $25 through $35; Wednesday at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Monday through Saturday at 8, $27.50 through $37.50, Saturday at 2, $25 through $35, Wednesday at 2, $22.50 through $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Emcee in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30 to $45; Friday and Saturday at 8, $40 to $50; Wednesday at 2, $28.50 to $40; through 6/19. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CARRIE—A musical by Michael Gore, Dean Pitchford, and Lawrence D. Cohen, based on the spooky novel of the same name by Stephen King; directed by Terry Hands, with choreography by Debbie Allen.. Seventeen-year-old Linzi Hateley has the title role, and Betty Buckley plays her mother. Featured in the cast are Charlotte d'Amboise, Darlene Love, Gene Anthony Ray, Paul Gyngell, and Sally Ann Triplett. The story tells of a girl who has, among other strange powers, the gift of telekinesis, thus can move objects and people at will. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $35 to $50. Wednesday at 2, $22.50 to $45. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hrs. 15 mins. All major credit cards.

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Monday through Friday at 8, Saturday at 2 and 8, $30 to $47.50; Wednesday at 2, $25 to $42.50. **Winter Garden,** Broadway and Fiftieth Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Monday through Saturday at 8, Saturday at 2, $35 to $50; Wednesday at 2, $27.50 to $42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tuesday through Thursday at 8, $10 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $15 to $37.50; Wednesday at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer, with book and lyrics by Breuer, and musi[illegible] Bob Telson. Featured in the cast are Clare[illegible]ain and the Original Blind Boys of A[illegible] J. Farley and the Soul Stirrers, and the J.[illegible]teele Singers. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

CLOSED

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement by Lar Lubovitch; opened 11/5/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned (in a limited run) with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tuesday through Thursday at 8, Sunday at 3, $15 to $32.50; Friday and Saturday at 8, $17.50 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues.–Thurs. at 8, $20–$35; Fri. & Sat. at 8, $20–$37.50; Wed. at 2, Saturday and Sunday at 3, $15 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. Featured in the cast are Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Tuesday through Saturday at 8, $30 to $40; Saturday at 2 and Sunday at 3, $25 to $37.50; Wednesday at 2, $25 to $35; through 6/26. **Mark Hellinger,** 237 W. 51st St. (246-0102). All major credit cards. 2 hrs. 30 min.

MAIL–Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker who's just returned from a four-m[illegible]th absence and finds a backlog of unopened m[illegible] of which miraculously comes to life; di[illegible]y Andrew Cadiff. Featured in the cast are An[illegible]a Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Monday through Thursday at 8, $35 to $45; Friday and Saturday at 8, $37.50 to $47.50; Wednesday and Saturday at 2, $32.50 to $42.50. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins. All major credit cards.

CLOSED

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, and Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th St. (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $47.50; Wednesday at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.–Sat.at 8, Sat. at 2; $25–$50. 200 tickets at $16 are available Mon.–Thurs. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto [illegible], and musical direction by Wilson Maur[illegible]n, and there are pretty, semi-nude girls, [illegible] male dancers, cajoling Brazilian melodies, expertly played; dazzling acrobatic performances, and a grandiose recreation of Carnevale in Rio; opened 3/29/88. Tues.–Thurs. at 8, Sat. at 2, $35–$40; Fri. & Sat. at 8, $35–$45; Sun. at 3 & 7:30; $30. **Ambassador,** 219 West 49th Street (239-6200). 2 hrs. 10 mins. All major credit cards.

CLOSED

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography was by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). With Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, and Sunday at 3; $40; Wednesday at 2, $37.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW—Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $32.50-$47.50; Wed. at 2, $25-$40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Pamela Payton-Wright, Kim Coates, Frank Converse, and Jean Hackett star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States-Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $32.50-$37.50; Wed. at 2, $30-$35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

BYE BYE BIRDIE—A revival of the 1960 musical, about a teen rock idol about to be drafted, with book by Michael Stewart, music by Charles Strouse, and lyrics by Lee Adams; directed by Christopher Catt. With Fred Goldberg, John Keane, Arlene Persico, Elizabeth Ludlow, Susan Carlino. 5/19–21 at 8, 5/21, 22 at 3; $12. **St. Bart's Playhouse,** 109 E. 50th St.(761-1616).

EUGENE O'NEILL DOUBLE BILL—Jean Sullivan is featured in *Before Breakfast*, directed by Michael Fischetti, and Fischetti is also featured with Frank Geraci in *Hughie*, directed by Gino Gilio. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3; $18; through 6/12. **South Street Theater,** 424 West 42nd Street (279-4200).

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play, starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 7/17. **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. With Frances Sternhagen, Earle Hyman, and Ray Gill. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $28.50. **John Houseman,** 450 West 42nd Street (564-8038).

EVENING STAR—Milcha Sanchez-Scott's play about a Hispanic family very upset about one of its members with 'a bun in the oven'; directed by Paul Zimet. Tuesday through Saturday at 8, Sunday at 3 and 8; $10; through 5/22. **The Cubiculo Theater,** 414 West 51st Street (265-2138).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. Directed by Paul Benedict. With Kathy Bates and Kenneth Welsh. Bruce Weitz and Carol Kane take over May 24. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50–$28.50. **Westside Arts Theater,** 407 W. 43rd St. (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20; through 5/22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, indomitable Jewish woman in Brooklyn. Featured in the cast are Jane Hoffman, Taina Elg, Alma Cuervo, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; through 6/5. **Vineyard Theater,** 309 East 26th Street (683-0696).

HEDDA GABLER—A revival of Henrik Ibsen's play dealing with a woman trying to find her purpose for living in a male-dominated society; directed by Harv Dean. Featured in the cast are Lucille Saint Peer, Denbra Albert, Roseanna Rabito, Charles Beglan, Stephen Michaels, Molly Castelloe, and Henry Mellen. Wednesday through Saturday at 8, Sunday at 3; $10; through 5/29. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Friday and Saturday at 8, Sunday at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MONSIEUR AMILCAR—Adaptation of Yves Jamiaque's comedy about a prosperous Parisian who is beginning to lose sight of fantasy and reality; directed by Lucas Skipitaris; with Peter Pagan, Billie Stewart, and Ron Randel. Thur. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; through 6/4. **Riverwest,** 155 Bank St. (243-0259).

MRS. DALLY HAS A LOVER—A comedy by William Hanley, directed by Roger T. Danford, features Judith Ivey as a middle-aged woman who loses her husband's affection and rediscovers romance in the arms of the young man from upstairs. Featured in the cast are Ron Orbach and Jason Gedrick. Thurs. through Sat. at 8, Sun. at 5; through 6/5; $10. **Westbeth Theater Center,** 151 Bank Street (691-2272).

NAUGHTY MARIETTA—A revival of the Victor Herbert musical, with book and lyrics by Rida Johnson Young, directed by Raymond Allen and Jerry Gotham. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.40 to $20 ($12 for students, seniors, & children); through 5/29. Presented by Light Opera of Manhattan, **Playhouse 91,** 316 E. 91st St. (831-2000).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $25. **Cherry Lane,** 38 Commerce St. (989-2020).

NO TIME FLAT—Larry Ketron's play stars Daniel Ahearn as a screen writer and Viet Nam veteran who is drawn into a search of his past; directed by Peter Maloney. Featured in the cast are Sandra Bullock, Linda Cook, and Paul Geier. Tuesday through Saturday at 8, Sunday at 3 and 7; $18; through 5/22. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Julie J. Haner, and Mary-Pat Green, all of them delightful. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday through Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 and 10, Sunday at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OLD NEW YORK: NEW YEAR'S DAY—Written and directed by Donalt T. Sanders, the play, adapted from Edith Wharton's novel, tells of an adulterous affair spanning the years 1870 to 1910. Featured in the cast are Kate Farrell, John Custis, John White, Janet Scurria, Rosemarie Engle, and Peter Lane. Wednesday and Thursday at 8, Saturday at 7 and 10; through 5/21; $20. New York Shakespeare Festival's **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $25 through $28. **Players Theater,** 115 Macdougal Street (254-5076). (closed)

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered cosmeticized--young actresses), and the author. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ST. HUGO OF CENTRAL PARK—Jeff Kindley's comedy about a boy from Brooklyn who goes to live in Central Park with the pigeons...and all of a sudden miracles happen! Directed by Bob Bridges, with Jeff Garrett in the title role. Also in the cast are Judith Tillman, James Hartman, Ian Shupeck, Roger Chapman, Anna Holbrook, Marilyn Caskey, and Mace Barrett. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Tuesday and Thursday at 1 p.m.; $15; through 6/11. **Lamb's Theater Company,** 130 West 44th Street (997-1780).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Ava Haddad now has the title role in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, $27; Wednesday at 2, $25; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, and Alice Playten. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 and $20; through 5/29. **Second Stage Theater,** Broadway at 76th Street (873-6103).

STAR—CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater,** 314 West 54th Street (942-5514).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Susan Mansur, Mary Fogarty, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 6 and 10, $135; Wednesday at 2, $60. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—A musical about the Italian immigrants in America in 1919. Wine-making was always part of their culture, and the alternative to prohibition was bootlegging. Book and lyrics by M.A.Coimparato, music by Bennie Martini; directed by Marcello Rollando. Thur.-Sat. at 8, Sun. at 2; $15; through 5/29. **Nat Horne,** 440 West 42nd Street (296-1059).

THE YELLOW DOG CONTRACT—Martin Shakar, Janet Ward, and Larry Block star in Ed Setrakian's play, set in a Virginia mining town in 1919, is about the genocide of two million Armenians in 1915 as recalled by a survivor of this holocaust. Wed. through Sat. at 8, Sat. and Sun. at 3; $20; through 5/29. **Apple Corp. Theater,** 336 West 20th Street (279-4200).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their basic mortality; directed by Kenneth Elliott. Featured in the cast are Tony Shalhoub, Frances Conroy, Richard McMillan, David Pierce, Edward Atienza, and Beth Austin. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 6/3. New York Shakespeare Festival's **Public Theater/LuEsther Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMERICAN JEWISH THEATER—A reival of Neil Simon's comedy, *Last of the Red Hot Lovers,* directed by John Driver, and starring Tovah Feldshuh, Marcia Jean Kurtz, Becky London, and Ethan Phillips. Plot concerns a fish market proprietor and his attempts to seduce three woman in his mother's East Side apartment. Tuesday through Thursday and Saturday at 8, and Sunday at 2 and 7; $20. **Theater Guinevere,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CIRCLE REPERTORY COMPANY—Jim Leonard, Jr.'s *V. & V. Only,* tale of a close-knit group of friends whose lives center around a coffee shop in New York's Little Italy; directed by Marshall W. Mason. With Brian Tarantina, Roxann Biggs, Tresa Hughes, Dick Bocelli, Eric Anderson, Alan Arbus, Robert Minicucci, Dennis Parichy. From 5/18 (call theater for details). **Theater,** 99 7th Avenue South (924-7100).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party,* a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Tues.–Sat. at 8, Sat. & Sun. at 2; $18–$20; through 5/22. **Theater,** 136 E. 13th St. (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's *A Good Man,* directed by Kevin O'Connor, is a comedy in mourning. It takes place at a wake where a mighty unpleasant, albeit bereaved, family is reunited. Wed. through Sun. at 8; through 5/22; $8. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—*No, No, Nanette!,* music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach. Tues.-Sun. at 8, Sat. & Sun. at 2:30; through 6/5. **Theater,** 310 Riverside Dr.(663-2028).

MANHATTAN THEATER CLUB—*Urban Blight,* a series of vignettes by Christopher Durang, Jules Feiffer, A. R. Gurney, Jr., Edward Kleban, Richard Maltby, Jr., Terrence McNally, David Shire, and Wendy Wasserstein, who were asked to write on any subject that annoyed them; directed by John Tillinger and Richard Maltby, Jr. From 5/17 (call theater for details). Manhattan Theater Club's Stage I at **City Center,** 131 West 55th Street (246-8989).

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his father in the 1940s; directed by David Saint. Tues. through Thurs. and Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory,** 344 East 14th Street (505-2667).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tuesday through Saturday at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 6/5. **Public/Newman,** 425 Lafayette Street (598-7150).

PRIMARY STAGES COMPANY—An evening of four off-center one-acters: Richard Dresser's *Splitsville,* about an unemployed bouncer and his career-minded wife, directed by Gloria Muzio; Ron Carlson's *The Time I Died,* about what happens when a woman dies, and then comes back, and *Madame Zelena Finally Comes Clean,* about a reluctant psychic, and Don Wollner's *Lone Deer,* about a woman reporter who interviews a famous actor; the last three directed by Gregory Lehane. Wed. through Fri. at 8, Sat. at 6 and 9:30, and Sun. at 3; through 5/28; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

RAPP RESIDENT THEATER COMPANY—Shakespeare's *Measure for Measure* features George McGrath, Daniel O'Shea, Lisa Diton, Jared Hammond, Maxine Prescott, and others in this enigmatic comedy, herein moved out of the sixteenth century and into the mainstream of current American politics. Wed. through Sat. at 8, Sun. at 7; $10; through 5/29. Free tickets for residents of the Lower East Side. **RAPP Arts Center,** 220 East 4th Street (529-6160).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella.* Thur. through Sat. at 8, Sun. at 3 and 7. **Gramercy Arts,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's new play *Double Twist* is a murder mystery depicting a company of lawyers involved with power to succeed over the written law— motive, money, and greed notwithstanding. Wednesday through Saturday at 8; $10; through 5/28. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BAR AT THE PINK FLAMINGO—Comedy by Sam and Zelda Schwartz, directed by Ron Bohn. It's 1944 in the Keys, and talk is cheap. Fri. & Sat. at 8, Sun. at 3:30; $8. **Actors Factory,** 149 W. 29th St. (594-1494).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, Doug Lieth. Fri. and Sat. at 8, through 6/11; $10. **Noho Theater,** Two Bond Street (642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

COMPULSION—Meyer Levin's own dramatization of his novel based on the 1924 Leopold-Loeb child murder; directed by Sharon Ulrick, with a cast of over 50. Kirk Fogg and Alexander Harrington play the killers. Friday and Saturday at 8, Saturday at 3 and 8, Sunday at 3; through 5/22; $8. **Ernie Martin Theater**, 311 West 43rd Street, 5th floor (279-4200).

THE DISPUTE—Pierre Marivaux's 1744 play about four people, isolated since birth, turned loose together to test which sex is more faithful; directed by Liz Diamond. Thurs. through Sat. at 8; Thurs. at 11 a.m.; Sun. at 3; $8 to $10. Through 5/22. **New Theater of Brooklyn,** 465 Dean Street (718/230-3366).

DOUBLE BILL—Shakespeare's *The Comedy of Errors,* directed by Richard Ziman. 5/12 through 15, Thursday through Sunday at 7:30; Saturday and Sunday at 2; $6. Paul Sills's *Story Theater*, directed by Bill Britten. 5/19 thorugh 22, Thursday through Sunday at 7:30, Saturdayt and Sunday at 2; $6. **Fiorello H. LaGuardia High School,** 100 Amsterdam Avenue (496-0452).

DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Fri. through Sun. at 8, Sun. at 3; $8; through 5/22. **Gene Frankel Theater**, 14 Bond St. (777-1710).

ECHOES—Katherine Houghton, James Duff, and Trish Vradenburg are among ten playwrights who have contributed to this showcase of 12 one-acters, all of which examine the emotional and complex relationships women share. Featured in the casts are Deidre Westervelt, Francine Farrell, Elizabeth Karr, Wendy Waterman, and Judith Scarpone. Tues. through Sat. at 8, Sun. at 3; $8; through 5/22. **44th Street Playhouse**, 358 West 44th Street (279-4200).

ELLIDA, THE LADY FROM THE SEA—Anthony Osnato's adaptation of Henrik Ibsen's 1888 drama features Susan Kirby, Don Mousted, Mary Cushman, David Louden, Doug Kaufman, Paris Kiely, and Kevin Mahon; directed by the adapter. Thurs.–Sat. at 8; 5/12–28; $8. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

AN EVENING OF TENNESSEE WILLIAMS—Four one-acters not often seen East of the Mississippi: *Talk to Me Like the Rain and Let Me Listen, Hello From Bertha, This Property is Condemned,* and *Auto da Fe.* Sun. through Wed. at 7:30; $8; through 5/11. Produced by the Colony Theater at the **18th Street Playhouse**, 145 West 18th Street (877-6907).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

HEAT—William Hauptman's expressionistic play about sex and murder among teen-agers in the American Southwest; directed by Arthur C. Catricala. Featured in the cast are Debra Cerrutti, Garrett Walters, Jon Ford, Claudia Frank, and Randall Rapstine. Tues. through Sun. at 8; through 5/22; $8. Presented by NewNine Company at the **William Redfield Theater,** 354 West 45th Street (874-6241).

THE IMAGINARY INVALID—A revival of Moliere's delicious comedy concerning the trials and tribulations of a hopeless valetudinarian and his love-smitten daughter, in an updated and changed version set outside New Orleans in the early 1930s; directed by Fred Fondren. Featured in the cast are Wyatt Obeid, Cordelia Neall, Hartney Berandish, Stephen Broker, Laura Lemle, Kerry Mortell, Joe Da Versa, and Timothy M. Douglas. Thursday through Sunday at 8; through 6/5; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

I'M OKAY, BUT YOU KEEP SCREWING ME UP—Robert John Keiber's comedy revue demonstrates through sketches, music, and improvisations, how impossible it is to take respnsibility for one's own life. Mon., Wed., and Fri. at 8; $10; through 5/30. **American Banana Company,** 112 Charlton Street (645-9630).

THE LITTLE MANOR—An absurdish play by the Polish playwright Stanislaw Ignacy Witkiewicz, translated by Isabella Knight, revolves around the return from the dead of the mistress of the house. She takes them back with her to the other side rather than leave them in a socially corrupt world! Ewa Kuryluk is the director. Thursday through Saturday at 8, Sunday at 3; 5/12 through 6/5; $8. **Interart Theater,** 549 West 52nd Street (246-1050).

THE LODGER—Joan Schenkar's play about two women who insist they are keeping a male prisoer in their guest room; directed by Richard Riehle, featuring Terres Unsoeld and Julia Glander. Thurs. through Sun. at 8; through 5/29; $4. **Theater for the New City,** 155 First Avenue (254-1109).

MEN, WOMEN, AND MARGARET FULLER—Laurie James stars as a forgotten American genius who dared to break the barriers of the proscribed 19th century feminie role and became a leading radical intellect. Sundays at 5, May 22 and 29; $10. **13th Street Repertory Company,** 50 West 13th Street (675-6677).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; $10. On Sunday evenings at 7:30, through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside,** 252 West 81st Street (874-7290).

NATIONAL LUNCH—A musical satire on election year politics by Jerry Polner, and Frank Micare, directed by John Daggett. It follows the adventures of an innocent from the midwest who wants to get "involved" in the political process. Thurs. through Sat. at 8, Sun. at 3; $7 and $8; through 5/22. **The Gowanus Arts Exchange,** 295 Douglass Street (718/797-4618)

PEER GYNT: THE MOVIES—Henrik Ibsen's drama, directed by Jim Niesen and Annie B. Parson, adapted and performed by the Irondale Ensemble Project; Wed. through Sat. at 8; through 5/20. **Cooper Square Theater,** 50 East Seventh Street (666-7856).

RABBIT TOBACCO—Chauncey Shepherd's play, set in a sawdust bar in the deep south, where men and women are discussing their sometimes colorful, sometimes hard lives. Thurs.–Sat. at 8, Sun. at 3; through 5/22; $7. **Theater 22,** 54 W. 22nd St. (1/718-326-3178).

RICHARD III—Shakespeare's tragedy about the king reputed to have had his nephews murdered in the Tower; directed by Steven Keim. Thurs. through Sat. at 8, Sun. at 3; $8; through 5/22. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SCHOOL FOR SCANDAL—Richard Brinsley Sheridan's play has those champions of scandal, Lady Sneerwell and her cohorts, taking center stage; directed by Robert Perillo. Wed. through Sat. at 8; 5/22 at 2 and 7, 6/4 at 3 and 8; 5/18 through 6/4. **The Actor's Outlet Theater**, 120 West 28th Street (645-0783).

WE LIVE IN A TRAILER HOUSE AND TRY NOT TO GO CRAZY—Craig Volk's play, directed by Ernie Shaheen, tells of the blue-collar life of a young couple who live in a cramped trailer in a mining town. Thurs.–Mon. at 8; Sun. at 3; through 5/23; $10. **Actors' Space,** 250 W. 54th St., 10th fl. (757-5900).

WHEEL AND DEAL—Phil Bosakowski's comedy about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by the author. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10; from 6/2. **The Real Garage,** 145 Charles Street (925-1630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

FRANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; through 6/11. Spanierman, 50 E. 78th St. (879-7085).

JACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

JOHN CONSTABLE—Paintings and drawings, many on loan from American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

SIMON DINNERSTEIN—New paintings; through 6/3. Staempfli, 47 E. 77th St. (535-1919).

AHARON GLUSKA/JUDITH TURNER—New works/Black and white photographs that are joined together to form a series. Through 5/28. Urdang, 23 E. 74th St. (288-7004).

NED HALEY—Sculptures and wall pieces that incorporate architectural elements, plus drawings; through 5/28. Cecil, 16 E. 72nd St. (517-3605).

NEIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; through 5/31. Horan, 35 E. 67th St. (517-9410).

JANE KAPLOWITZ—New drawings and paintings that present a humorous mix of images from art history and popular culture; through 6/11. McCoy, 19 E. 71st St. (570-2131).

STEVE MCCALLUM/CHARLES MINGUS III—Recent abstract paintings/Miniature environments and constructions. Through 5/31. Stone, 48 E. 86th St. (988-6870).

JOHN NEWMAN—Nine large-scale drawings that are evocative of maps and navigational charts; through 6/17. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

BEN NICHOLSON—Paintings and drawings by this British artist who died in 1982; through 6/4. Ralph, 43 E. 78th St. (288-5222).

ROBERT RAUSCHENBERG—New drawings from his "Passes Series"; through 6/2. Knoedler, 19 E. 70th St. (794-0550).

ANTONIO SEGUI—Recent gouaches on cardboard, in which a solitary man travels through a cubist-inspired city; 5/18–6/18. Bernard, 33 E. 74th St. (988-2050).

JOAN THORNE—Abstract paintings executed while the artist was a Prix de Rome Fellowship recipient at the National Academy in Rome; through 5/26. Graham Modern, 1014 Madison Ave. (535-5767).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

BRIAN WILDSMITH—Large-scale landscape paintings by a British artist known for his children's books; through 5/28. Schiller-Wapner, 1 E. 61st St. (758-0329).

NAHUM B. ZENIL—Mixed-media works with intensely autobiographical imagery, by a young Mexican Indian painter; through 6/4. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

ANTHONY ANGAROLA—Figurative paintings by this American Modernist who died in 1929, at age 36; through 6/4. ACA, 41 E. 57th St. (644-8300).

LUIS CRUZ AZACETA—New paintings on unstretched canvas that continue the artist's themes of concern for the oppressed, the role of the artist, and the trials of modern life; through 5/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

WILLIAM BAZIOTES—Works on paper in watercolor, gouache, ink, and graphite by this New York School artist (1912–1963); through 5/28. Blum Helman, 20 W. 57th St. (245-2888).

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; through 6/10. Emmerich, 41 E. 57th St. (752-0124).

LEONORA CARRINGTON—Recent paintings by this Surrealist artist and writer; through 6/4. Brewster, 41 W. 57th St. (980-1975).

JOHN DUFF—Recent wall sculptures in fiberglass and enamel paint; through 5/28. Blum Helman, 20 W. 7th St. (245-2888).

JULIO LARRAZ—Recent figurative paintings; through 6/4. Haime, 41 E. 57th St. (888-3550).

PHILIP MABERRY—An installation of brightly glazed ceramic vessels; through 6/4. Clark, 24 W. 57th St. (246-2205).

DESMOND MORRIS—Recent paintings of surrealistic landscapes and creatures; through 5/28. Shippee, 41 E. 57th St. (319-2041).

ISAMU NOGUCHI—A retrospective of cast bronze and iron sculptures; through 6/11. Pace, 32 E. 57th St. (421-3292)/Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

HARRY ORLYK—Realist landscape paintings; through 5/28. Tatistcheff, 50 W. 57th St. (664-0907).

GABOR PETERDI/JEREMY GILBERT-ROLFE—Paintings and watercolors/Works on paper. Through 5/28. Borgenicht, 724 Fifth Ave. (247-2111).

STEPHEN PRINA—Recent drawings and sculpture; through 6/4. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

GEORGE SEGAL—Two recent large-scale sculptures, plus painted sculptures of the artist's wife; through 6/4. Janis, 110 W. 57th St. (586-0010).

TONY SIANI—Reliefs and works on paper; through 6/14. Ross, 50 W. 57th St. (307-0400).

JOHN SLOAN—Oil paintings, drawings, prints, and monotypes; through 5/28. Kraushaar, 724 Fifth Ave. (307-5730).

LEE STOLIAR—Figurative relief sculptures; through 6/11. Lamagna, 50 W. 57th St. (245-6006).

DOROTHEA TANNING—Paintings and other works by this Surrealist, from 1961–1987; 5/18–6/18. Kent, 41 E. 57th St. (980-9696).

ANDY WARHOL—Drawings from the artist's estate, spanning the years 1953–1987; through 5/27. Miller, 41 E. 57th St. (980-5454).

WILLIAM WEGMAN—Recent paintings that depict imaginary landscapes; through 5/28. Solomon, 724 Fifth Ave. (757-7777).

East Village

DAVID BAKER—New paintings; through 6/12. Postmasters, 66 Ave. A (477-5630).

JOAN HALL/ZDZISLAW LINDNER—A collage series inspired by the Tarot/Large-scale neo-Surrealist paintings. Through 6/5. On the Wall, 328 E. 11th St. (460-0963).

KAWAMATA—Documentation of architectural projects in various cities; through 5/28. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

KONISHI—Recent paintings and drawings; 5/19–6/19. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

CESAR MANDRESA—Paintings and sculpture with imagery derived from commercials and advertising; through 5/29. Henry Harvey Aftermath, 75 ½ E. 3rd St. (353-0397).

JOHN PENUELAS—Paintings and constructions that depict motifs such as embalmed corpses, rocks, glowing orbs of light, and amphibious forms; through 6/1. Bateau Lavoir, 76 E. 7th St. (777-1477).

STEVEN PERKINS—Recent landscape paintings on wood panels; through 5/29. Diaz, 223 E. 10th St. (533-6152).

RAYBERRY—New paintings in a series entitled, "Emotional Bingo"; through 5/31. Sixtosix, 626 E. 14th St. (982-4586).

RUSSELL SHARON—Carved wood sculptures of figures; through 5/29. Bromm, 170 Ave. A (533-4233).

KAREN SYLVESTER—Recent paintings that depict images of surveillance, from aerial views of landscapes, to anonymous portraits, in photographic emulsion and oil on canvas; through 6/5. 303, 513 E. 6th St. (477-4917).

PAUL THEK/LEA NIKEL—Recent works by both; through 6/5. Mokotoff, 735 E. 9th St. (674-4677).

SoHo and TriBeCa

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; through 6/25. Esman, 70 Greene St. (219-3044).

MARSHALL ARISMAN—Figurative paintings; through 5/31. Nerlino-McGear, 96 Greene St. (966-1661).

JOHN ARMLEDER—Recent furniture sculptures; through 5/28. Gibson, 568 Broadway (925-1192).

HOWARD BEN TRE—Cast glass sculptures that refer to the figure; through 5/28. Cowles, 420 W. Broadway (925-3500).

MARY BOOCHEVER/STEPHEN WESTFALL—New paintings/Watercolors. Through 5/22. Newburg, 580 Broadway (219-1885).

MICHAEL BOYD—Paintings inspired by French gothic cathedrals; through 6/4. Zarre, 379 W. Broadway (431-3456).

TOBY BUONAGURIO—Recent ceramic and bronze sculptures; 5/21–6/18. Steinbaum, 132 Greene St. (431-4224).

ROBIN CAPLAN/GERARD HAGGERTY—Expressionistic paintings inspired by the artist's childhood memories of Florida's swampland/Pastel drawings. Through 5/28. Dome, 578 Broadway (226-5068).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

MARY ANN CURRIER—Still-life drawings in oil pastel; through 6/1. Milliken, 98 Prince St. (966-7800).

DOROTHY DEHNER—Recent monumental sculpture and a collection of drawings and gouaches entitled, "The Damnation Series"; through 5/28. Twining, 568 Broadway (431-1830).

MICHAEL DILLON—Recent abstract paintings based on landscape; through 6/3. Natkin, 395 Broadway (925-

4499).

JEAN DUPUY—Anagrammatic paintings; through 6/25. Harvey, 537 Broadway (925-7651).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

DANIEL GENDRON—Geometric paintings in acrylic and chalk on wood; through 5/28. Stux, 155 Spring St. (219-0010).

GENERAL IDEA—A series of "AIDS" paintings based on the well-known Robert Indiana painting, "LOVE"; through 6/4. Koury Wingate, 578 Broadway (966-5777).

AHARON GLUSKA—New paintings; through 5/28. Siegeltuch, 568 Broadway (431-3550).

DEWITT GODFREY—Welded steel sculpture and large-scale charcoal drawings; through 5/28. Erpf, 568 Broadway (925-6160).

ARTHUR GONZALEZ—Ceramic and bronze wall sculptures, and drawings, in a series entitled, "Messengers and Travelers"; through 6/16. Sharpe, 152 Wooster St. (777-4622).

DON GUMMER—Recent freestanding wood sculptures and colored working drawings; through 6/11. Sperone Westwater, 142 Greene St. (431-3685).

ULRICH HORNDASH—Recent paintings in which flags, human heads, lightning bolts, and other familiar images are used to create pictorial riddles; through 6/11. Wolff, 560 Broadway (431-7833).

JOHN HULTBERG—A retrospective of paintings; through 6/11. Shapolsky, 99 Spring St. (334-9755).

GERALD INCANDELA—Painted photographs of the human figure; through 5/28. Kasmin, 580 Broadway (219-3219).

JOEL JANOWITZ—New abstract paintings that refer to landscape; through 5/28. 415 W. Broadway (226-0040).

ANDREW JANSONS—Recent abstract paintings in which snaking, sinewy forms interlock; through 5/28. M-13, 72 Greene St. (925-3007).

ILYA KABAKOV—An installation of two large, communal apartments inhabited by ten imaginary tenants, by a Soviet artist; through 6/4. Feldman, 31 Mercer St. (226-3232).

LAURIE KAPLOWITZ—Figurative paintings; through 6/8. Haller, 415 W. Broadway (219-2500).

PAT LASCH—Cakes, hearts, and female figures cast in bronze, silver, and gold; through 6/4. Pearl, 420 W. Broadway (966-5506).

SOL LEWITT/ALICE AYCOCK—Two large-scale multi-faceted structures that continue the artist's ongoing investigations of systems/Large-scale drawings. Through 5/28. Weber, 142 Greene St. (966-6115).

CHRIS MACDONALD—Recent sculpture and works on paper; through 5/28. Beitzel, 113 Greene St. (219-2863).

DAVID MACH—An installation utilizing 15 tons of magazines, outboard motors, and classical stone sculptures; through 6/11. Toll, 146 Greene St. (431-1788).

ROBERTO MATTA—Forty-five paintings and drawings by the Chilean Surrealist, executed between 1937–47; through 5/28. Davidson, 415 W. Broadway (925-5300).

LAURIE PARSONS—Unaltered objects presented as found by the artist; through 5/28. Lorence Monk, 568 Broadway (431-3555)

JOANNA POUSETTE-DART/PETER FEND—Recent abstract paintings/Conceptual assemblages. Through 5/24. Hanson, 415 W. Broadway (334-0041).

MARKUS RAETZ—Etchings and aquatints from 1975–87, and sculpture; through 6/11. Alexander, 59 Wooster St. (925-4338).

JAN RISKE—Small-scale abstract paintings; through 5/21. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

RICHARD OVERFIELD—Abstract paintings laid over a grid system; through 6/11. Rosenberg, 115 Wooster St. (431-4838).

JANE SCHNEIDER—Wood sculptures of imaginary creatures; through 6/4. Kelly, 591 Broadway (226-1660).

JIM SULLIVAN—Recent paintings of romantic, imaginary interiors; through 6/15. Hoffman, 429 W. Broadway (966-6676).

KN THURLBECK—Paintings on photographs, found objects, and other paintings; through 6/4. Condeso-/Lawler, 76 Greene St. (219-1283).

BERNARD TSCHUMI/MICHELLE STUART—Drawings and models for the New National Theater and Opera House, Tokyo competition, and other projects/New small-scale encaustic paintings. Through 5/28. Protetch, 560 Broadway (966-5454).

JUAN USLE—Recent paintings based on the landscape of the northern coast of Spain; through 5/28. Cadot, 470 Broome St. (226-7220).

MEG WEBSTER—New sculpture; through 5/28. Gladstone, 99 Greene St. (431-3334).

GILBERTO ZORIO—New works; 5/18–6/4. Sonnabend, 420 W. Broadway (966-6160).

ZUSH—Paintings of gargoyle-like characters on parchment paper; through 6/1. Kind, 136 Greene St. (925-1200).

Other

JEAN-MICHEL BASQUIAT—New paintings; through 6/11. Baghoomian, 611 Broadway (995-5040).

DAVID HATCHETT—Realist sculptures; through 6/11. 249 Centre St. (334-5189).

GIANCARLO NERI—"Novelune"—an installation of nine paintings hanging on rooftops, viewed from the artist's window; 5/20–27, 7 p.m.–10 p.m. only. 140 W. 4th St., #19 (718-261-8834).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

RICHARD WAXBERG—Three large-scale paintings of objects from nature; through 6/4. Fashion Moda, 2803 Third Ave. (585-0135).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Exhibition in memory of Toiny Castelli, marking 19 years of the gallery's existence; through 6/15.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; through 6/3.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). "Abstraction: Re-Visions of the 1950's," with works by Browne, Bultman, Sanders, Schwabacher, Seliger; through 5/28.

SINDIN—1035 Madison Ave. (288-7902). Recent works on paper by Fors, Machado, Zapato; through 6/4.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). Works by Benton, Bluemner, Dove, Lozowick, Storrs, others, from the Ertegun Collection; through 6/3.

FRENCH—41 W. 57th St. (308-6440). Paintings with imagery that is intensely pyschological or spiritual, by Birmelin, Kraft, Poskas, Tansey, Witkin, others; through 6/18.

GIMPEL WEITZENHOFFER—724 Fifth Ave. (315-2033). Works by Bean, Last, Lindquist, Lipofsky, McKie, Janet Prip, John Prip; through 6/11.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Deacon, Fabro, Kounellis, Oldenburg, Penone; through 7/1.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.–Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; through 6/4.

MARLBOROUGH—40 W. 57th St. (541-4900). "Visions-Revisions: Contemporary Representation," curated by Sam Hunter; through 5/28.

SCHOELKOPF—50 W. 57th St. (765-3540). Geometric abstraction by American painters and sculptors from the period 1930–1960, by Albers, Gallatin, Greene, Reinhardt, Xceron, others; through 6/8.

TILTON—24 W. 57th St. (247-7480). Works by Andriesse, Coopers, Icaro, Kawabata, Ontani, Purdum, Vollmer, others; through 5/31.

East Village

MCCARTHY—219 and 229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, La Rue, Mendez, Peverall, others; through 6/5.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

CASTELLI—142 Greene St. (431-6279). "Richard Artschwager: His Peers and Persuasion, 1963–1988," with paintings and sculpture by Artschwager, Close, Dwyer, Jenney, Levine, Torreano, Wallace & Donohue, Zucker others; 5/21–6/11.

COOPER—155 Wooster St. (684-0766). Sculpture by Andre, Judd, Smith; drawings by Murray; through 6/4.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; 5/21–7/30.

HARRIS—383 W. Broadway (431-3600). Works by Goings, Mendenhall, Nitka, Del Rosario; through 5/28.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and other works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PLUMB—81 Greene St. (219-2007). "Out of Order," with works by Dryer, Gilbert-Rolfe, Janowich, Obering, Wagner, others; through 6/11.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Drawings by Breder, Caranicas, Luce; through 5/27.

SHAINMAN—560 Broadway (966-3866). "Working in London," with works by Houshiary, Milroy, Murphy; through 5/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; 5/18–7/16.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Broadway at 155th St. (368-5900). Paintings, sculpture, drawings, and architectural works by 11 artists, including Bischoff, Katz, Lobdell, Thorne; 5/19–6/12.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

PHOTOGRAPHY

GABRIELE BASILICO—Black-and-white photographs of architecture and urban landscapes; through 5/28. Daverio, 521 W. 23rd St. (463-0688).

BAUM—109 Hudson St. (9854). "The Photo Ostensive," with works by Carey, De Sana, Pruszkowski, Serrano, Wagner, others; through 5/28.

BERNARDUCCI—560 Broadway (334-0982). "Quadriphoto," with works by Kelleran, Noble, Maggiotto, Sharton; 5/20–6/11.

MARGARET BOURKE-WHITE—Vintage photographs; through 6/4. Photofind, 138 Spring St. (334-0010).

RENE BURRI—A selection of photographs. At Burden, 20 E. 23rd St. (475-8790), through 6/11, and the Swiss Institute, 35 W. 67th St. (469-1759), through 5/29.

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; through 6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka";

"William James Stillman: Poetic Localities." Through 6/12: "25 From Thirteen: Photographs by Don Perdue."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. 5/20-7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

MICHAEL JOHNSON—Photographs of rural midwestern landscapes; through 6/18. Witkin, 415 W. Broadway (925-5510).

MILLER—138 Spring St. (226-1220). "Rethinking American Myths," with photographs by Brotmeyer, Eggleston, Jenshel, Levinthal, others; 5/19-6/30.

NIKON HOUSE—620 Fifth Ave. (586-3907). Award-winning photographs from the 31st Annual World Press Photo Contest; through 5/28.

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; through 6/17.

HOPE SANDROW—Recent large-scale silverprint photographs taken in Rome, Athens, and Long Island, exploring themes such as the passage of time, the cycle of life and death, and the passing on of traditions; through 6/5. Mansion, 167 Ave. A (477-7331).

ROSALIND SOLOMON—Portraits of people who have AIDS; through 7/1. Grey Art Gallery, 33 Washington Place (998-6780).

JAN STALLER—Recent color photographs of sites in New Jersey, including mysterious piles of rocks and refuse; through 5/28. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 5/19-22 at 8: "Suite Sixteen," by The Adaptors Movement Theater. $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 5/19-22, Thurs.-Sat. at 8, Sun. at 3: Mark Anderson's "Random House." $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). 5/23 at 9: Dancenoise and Donald Byrd. $8, $10.

P.S. 122—150 First Ave. (477-5288). 5/20-22, 27-29, 6/3-5, Fri, at 10, Sat. and Sun. at 8: Eileen Myles's "Feeling Blue, Parts 1, 2 & 3," directed by Richard Elovich, performed by Rebecca Moore. $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 5/29: "American Landscapes." 5/19-8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920." 5/24-9/18: "The Outdoor Chair."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 8/21: "Beatrix Potter."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 5/22: "Rafael Montañez-Ortiz: Years of the Warrior, Years of the Psyche, 1960-1988."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living." Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970-1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 5/28: "Epics and Icons of the Silent Film Era."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 6/12: "Classical Myth and Imagery in Contemporary Art." Through 6/19: "Sculptures by Rina Peleg."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 6/19: "Treasures From the Permanent Collection." Through 8/28: "James Lesesne Wells: Sixty Years in Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/18 at 2:30: "Latin American Paintings, Drawings, and Sculpture." On view from 5/14. 5/23 at 2: "European Paintings." On view from 5/19. **Christie's East**—219 E. 67th St. (606-0400). 5/18 at 10 a.m.: "Arms and Armor." On view from 5/19. 5/23 at 2: "European Paintings." On view from 5/19. 5/24 at 10 a.m.: "English and Continental Furniture, Decorations, Rugs, and Works of Art." On view from 5/20.

DOYLE—175 E. 87th St. (427-2730). 5/18 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture and Decorations, Including Old Master Paintings, Georgian Silver, Tapestries, and Rugs." On view from 5/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/18 at 10:15 a.m.: "Latin American Art." On view from 5/14. 5/20 at 10:15 a.m. and 2: "European Works of Art, Furniture, and Tapestries." On view from 5/14. 5/21 at 2: "Important French and Continental Furniture, Decorations, and Carpets." On view from 5/14. 5/24 at 10:15 a.m. and 2: "Important 19th-Century Paintings, Drawings, and Watercolors." On view from 5/19.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 18

THE DESSOFF CHOIRS, Amy Kaiser conductor; the Levin Baroque Ensemble; soloists Andrea Matthews, Rebecca Russell, Carol Halvorson, David Shapero. Mozart's *Requiem* K. 626 (Beyer edition, 1979); *Vesperae de Domenica* K. 321). Alice Tully Hall at 8. $15, $18.

BRUCE SPRINGSTEEN—The Garden, at 7:30. Sold out.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor. "New Music From the Old World," by Gerald Barry (N.Y. premiere), Gerard Grisey (U.S. premiere), Arne Mellnas (world premiere), Jonathan Harvey. Symphony Space at 8. $8.

MIA WU, violinist, with pianist James Barbagallo. Music of Mozart, Prokofiev, Reynold Simpson (world premiere), Babbitt (N.Y. premiere), Debussy. Merkin Concert Hall at 8. $12.

ADAM MAKOWICZ, jazz pianist. "Steppin' Out With Irving Berlin's Music"; with bassists Charlie Haden, Cecil McBee, drummer Al Foster. Weill Recital Hall at Carnegie Hall at 8:30. $10.

THEODORE MOOK, cellist, with percussionist James Pugliese, pianist Lee Hyla, C. Bryan Rulon on synthesizer. Music by Hyla, Sims, Rulon, Feldman, Martino. CAMI Hall, 165 W. 57th St., at 8. $8.

TROPICANA—From Havana's nightclub, a revue with 57 costumed dancers, singers, musicians, all in costume. With Leticia Herrera, Argelia Fragoso, Linda Mirabel, Luis Tellez, Nery Martinez, Joel Driggs, Bruce Managua; dancers Nancy Elena Ramirez, Nancy Estefania, Fernando Valdez. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $17.50–$27.50. Through Sun. (also Tue., 5/17).

ARTHUR RUSSELL, in original music for voice and amplified cello. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MICROFEST—An American Festival of Microtonal Music. At noon, music of Telemann, performed by Johnny Reinhard and Robert Lepre on recorders in meantone tuning; at Federal Hall, 26 Wall St.; free. At 8 p.m., music by Partch, Carillo, Dhana, Xenakis, Tenney, Sandstrom; at Greenwich House, 27 Barrow St. (769-2514); $8.

KYLIE STRING QUARTET—Works by Bartok, Mozart. Juilliard School concert at IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

MIDTOWN JAZZ AT MIDDAY—Randy Bean, clarinetist-whistler Brad Terry, guitarist John Basile. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

MARY GOULD, singer, with pianist Barry Farber. Music of Mozart, Brahms, Poulenc, Villa-Lobos. YWCA, Lexington Ave. and 53rd St., at 7:30. $5.

FAST FORWARD, composer and percussionist/**ISHMAEL HOUSTON-JONES,** dancer-choreographer. *Slow Motion Suicide,* a collaboration. Sculpture Court, Whitney Museum at Philip Morris, Park Ave. at 42nd St. 5/18 at 7:30. Free.

ANDREW BOLOTOWSKY, flutist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

LINDA KUNDELL, soprano. Lincoln Center Library at 4. Free.

AN INTERNATIONAL FESTIVAL OF CULTURES—Zusaan Kali Fasteau, Oscar Brown III, Ronnie Burrage, others. Washington Heights Public Library, 1000 St. Nicholas Ave., at 4. Free.

PETER SCHICKELE, composer, on piano and recorder. "Music created for occasions of varying seriousness and conviviality," including premieres. Clarinetist Joseph Rabbai, violinists Joel Pitchon, Ronnie Bauch, violist Olivia Koppell, cellist Peter Rosenfeld, pianist Peter Lurye, soprano Lisa Meyer, mezzo-soprano Mary Ann Hart, baritone Elliott Z. Levine. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $12.

QUEENS COLLEGE—At 1:30: Chamber-music classes concert. At 2:45: Bassoonist Lisa Alexander. At 4: Queens College Guitar Ensemble, William Matthews director. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing. Free.

Thursday, May 19

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Mahler's Symphony No. 9. Avery Fisher Hall at 8. $7.50–$35.

ALFRED BRENDEL, pianist. Schubert's Sonatas D. 958, D. 959 Op. Posth., D. 960 Op. Posth. Carnegie Hall at 8. $14–$20.

JUILLIARD ORCHESTRA, Otto-Werner Mueller conductor; pianist Alvina Chiu. Schuman's *In Praise of Shahn* (Canticle for Orchestra); Rachmaninoff's Piano Concerto No. 1; Shostakovich's Symphony No. 1. Alice Tully Hall at 8. Free, tickets required 874-7515).

BRUCE SPRINGSTEEN—See 5/18.

CHAMBER SOUND, with guest French-hornist John Cerminaro. Music by Mozart, Ravel, Villa-Lobos, Britten. Merkin Concert Hall at 8. $10.

JULIO IGLESIAS—Radio City Music Hall at 8. Sold out.

PIRI CHAMBER ENSEMBLE—92nd Street Y at 8. $15.

PETER SCHICKELE PROGRAM—See 5/18. Tonight at Washington Square United Methodist Church, 135 W. 4th St., at 8. $12.

ADAM MAKOWICZ, jazz pianist. "On the Wings of Strings": the Chester String Quartet, bassist Charlie Haden, drummer Al Foster. Weill Recital Hall at Carnegie Hall at 8:30. $10.

EMPIRE BRASS—Works by Gershwin, Bernstein, Copland, Bach, Scarlatti, Debussy, Ravel, others. St. Peter's Church, Lexington Ave. and 54th St. (753-8811), at 8:30. Benefit for the Turtle Bay Music School. $40–$150.

LIU BIG BAND of the Brooklyn Center, Pete Yellin director; guest artist Slide Hampton, other faculty members. Music by Powell, Henderson, Evans, Parker. Jazz Center, 380 Lafayette St. (505-5660), at 8. $5.

PAUL BRADEY, Irish rock and folk singer, songwriter, instrumentalist. Town Hall at 8. $15, $17.50.

TROPICANA—See 5/18.

MICROFEST—See 5/18. Tonight: Music by Drummond, Cage, Polansky, Sims, Krakauer, Wiegold. At Greenwich House, 27 Barrow St., at 8. $8.

R.A.P.P. MAY ARTS FESTIVAL—Dresser-Roberts-Feldman String Trio. R.A.P.P. Arts Center, 220 E. 4th St. (529-6160), at 8. $10.

HAYDN-MOZART CHAMBER ORCHESTRA, Harold Farberman conductor; violinist Benjamin Hudson. Michael Haydn's Symphony No. 29 and Violin Concerto in A. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

ANDREW BOLOTOWSKY, flutist/**MICHELLE STEINER,** French-hornist. Music by Beethoven, Olsen, Sammartini, Stamitz. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

IRIDESCENCE—Flutist Jan Vinci, harpist Karlinda Dejnozka. Lincoln Center Library at 4. Free.

PETER MALINVERNI JAZZ BAND—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Pianist Stephanie Brown, violinist Julie Rosenfeld, violist Steven Tenenbom, cellist Ronald Thomas. Chopin work to be announced; Mozart's Piano Quartet K. 493; Schumann's Piano Quartet Op. 47. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, May 20

NEW YORK POPS, Skitch Henderson conductor; Betty Comden and Adolph Green guest artists. Coates's *London Suite;* Delius's *On Hearing the First Cuckoo in Spring;* Tiomkin's *Search for Paradise;* Three Dance Episodes from Bernstein's *On the Town.* Carnegie Hall at 8. $14–$30.

KRONOS QUARTET, with guest artists accordionist Guy Klucevsek, keyboardist Terry Riley. N.Y. premieres by Alvin Singleton, Mary Ellen Childs, Kaija Saariaho, Terry Riley. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 5/19. Today at 2.

JULIO IGLESIAS—See 5/19.

NOYE'S FLUDDE—See Opera, below.

ADAM MAKOWICZ, jazz pianist. "Carter on Carter": with pianist Benny Carter, drummer Al Foster. Weill Recital Hall at Carnegie Hall at 8:30. $10.

VOICES, INC.—Helen Castillo, Bob Jackson, Carol Kagy, Lisa Schering; Ray Gallon Trio. Jazz Center, 380 Lafayette St. (505-5660), at 8. $10, in advance $8.

COMPOSERS CONCORDANCE—Music by Hardish, Villarini, de Kennessey, and premieres by Conte, Holab, Kurtz, Lewin, Owen, Valinsky. CAMI Hall, 165 W. 57th St. (564-4899), at 8. $6.

FESTIVAL OF FLAMENCO JAZZ—The pop group Pata Negra, Rafael and Raimundo Amador. Casa de Espana, 314 E. 39th St. (689-4232), at 8. Free.

TROPICANA—See 5/18. Tonight, $20–$35.

MANHATTAN MARIMBA QUARTET, with guest percussionist John Arrucci. Traditional and popular Brazilian music. La Mama ETC, 74A E. 4th St. (475-7710), at 10. $10.

INTERNATIONAL OBOE COMPETITION—Weill Recital Hall at 10 a.m. and 2. Donation.

LINDA RUSSELL BAND—The balladeer, with fiddler Ridley Enslow, guitarist Joe Kaminsky. Folk and contemporary music. Learning Alliance festival, "Boxes, Bows, and Strings." Goddard Riverside Community Center, 593 Columbus Ave., at 8. $7.

MICROFEST—See 5/18. Tonight, music by Cage, Johnston, Glass, Dramm, others, with flutist John Fonville, pianist Joshua Pierce, Skip La Plante on amplified table player, others. Greenwich House, 27 Barrow St., at 8. $8.

CHARLIE BYRD TRIO—JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $18.50.

DINOS CONSTANTINIDES, composer-violinist/**STEPHEN BROWN,** pianist. Stockhausen, Constantinides, Dvorak, others. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT STRING QUARTETS—Students from the Juilliard String Quartet seminars. Paul Hall, 144 W. 66th St., at 4 and 8. Free.

A SENSITIVE GUY OF THE '80s—Poetry, music, drama. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—A lunch-hour jam session, with trumpeter Dick Sudhalter. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

TONY BENNETT—The singer in a tribute to Irving Berlin on his 100th birthday; other music. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $15–$20.

CHARLES CURTIS, cellist/**HENRY CURTIS,** pianist. Beethoven cello-piano sonatas. Brooklyn Center, Brooklyn College, Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $8.

HAYDN-MOZART CHAMBER ORCHESTRA, Harold Farberman conductor; violinist Benjamin Hudson, oboist Gerard Reuter. Overture to Rossini's *A Turk in Italy;* M. Haydn's Violin Concerto in A; Ives's Symphony No. 3, "The Camp Meeting"; Elliot Goldenthal's commissioned work (untitled—world premiere); Marcello's Oboe Concerto in c; M. Haydn's Symphony No. 29 in c. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $12.

DAVID JONES, singer-storyteller. English music-hall ditties, ballads from Britain, and stories. Richmondtown Restoration Tavern, 441 Clarke Ave., S.I. (718-351-9414), at 8 and 9:30. $6.

Saturday, May 21

COLLEGIATE CHORALE, Robert Bass conductor; tenor Curtis Rayam, soprano Karen Williams. Janacek's *Amarus;* Verdi's *Four Sacred Pieces.* Carnegie Hall at 8. $13–$27.

REX LAWSON, pianola/**DENIS HALL,** pianola. U.S. premieres of Stravinsky's pianola works: *The Rite of Spring, Petrushka, Etude pour Pianola, Piano Rag.* Concert marking the 75th anniversary of The Rite of Spring. Alice Tully Hall at 8. $10–$17.50.

MARLBORO COUNTRY MUSIC—Madison Square Garden at 7. Sold out.

JULIO IGLESIAS—See 5/19.

NOYE'S FLUDDE—See Opera below.

ADAM MAKOWICZ, jazz pianist. "Jam on Standards," with violinist John Blake, bassist Cecil McBee, drummer Al Foster. Weill Recital Hall at Carnegie Hall at 8:30. $10.

ARDEN SHELTON, soprano, with pianist Alfred Rizzo. Works of Faure, Schubert, Carter, others. Weill Recital Hall at 5:30. Benefit for NAACP Legal Defense and Education Fund (219-1900). $25, $75.

EID SHOW—Pakistani concert. Felt Forum at 8. $20, $50.

INTERNATIONAL OBOE COMPETITION—Finals. Weill Recital Hall at 1:30. Donation.

NEW YORK CORNET & SACBUT ENSEMBLE—Renaissance and Baroque music for brass and organ. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $7.

FESTIVAL OF FLAMENCO JAZZ—See 5/20. Tonight: guitarist Gerardo Nunez and his group.

TROPICANA—See 5/18. Today at 2 ($17.50–$27.50) and 8 ($20–$35).

MICROFEST—See 5/18. Tonight: Music by Riley, Varner, Young. Greenwich House, 27 Barrow St., at 8. $8. Also, noon–5, a symposium, "The Big Picture." at NYU Meyer Physics Buiding, Seminar Room 121, 4 Washington Pl.; free.

BETTY MILLER, pianist, with pianist Phyllis Alpert Lehrer. Works for the left hand alone by Scriabin, Farber, Wood, Bach, Brahms, Britten. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

NYC ACCORDION AND FIDDLE COMPETITION—Solo fiddle and accordion, and duets. P.S. 41, 116 W. 11th St., at 7. $7.

JAVANESE MUSIC AND DANCE—See Dance, below.

MARK EGAN, bassist/**DANNY GOTTLIEB,** drummer. Jazz improvisations and other music. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

CHARLIE BYRD TRIO—See 5/20.

DON BYRON, clarinetist-composer, and quartet. New music. New Jazz, at 101 Wooster St. (219-2790), at 8. $6.

HENRY BUTLER, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

LESCHETIZKY ASSOCIATION BIRTHDAY CELEBRATION—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BEAT'S WORKING—Irish music and songs. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

DAVID JONES—See 5/20.

Sunday, May 22

AMERICAN SYMPHONY ORCHESTRA, Lukas Foss conductor; choruses to be announced. Beethoven's *Missa Solemnis.* Carnegie Hall at 8. $6–$20.

KRYSTIAN ZIMERMAN, pianist. Chopin's Fantasy in f Op. 49 and Four Scherzi; Liszt's Sonata in b. Avery Fisher Hall at 3. $10–$20.

VLADIMIR FELTSMAN, pianist, with violinists Dmitry Sitkovetsky, Alexandre Brussilovsky, violist Paul Neubauer, cellist Gary Hoffman. Works by Schnittke, including the world premiere of a piano sonata. Metropolitan Museum at 7. $15.

ANA MARIA TRENCHI DE BOTTAZZI, pianist. Works of Hummel, Schumann, Smith, Scriabin, Liszt. Carnegie Hall at 2. $11–$20.

QUINTET OF THE AMERICAS, with the Contreras Chamber Ensemble. Quintet concerti, by Britten, Husa, Mamlok (world premiere), Mozart. Symphony Space at 8. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Mozart's Symphony No. 38, "Prague"; Brahms's Symphony No. 4. Washington Irving High School, Irving Pl. and 16th St., at 3. $5.

YIANNOS PARIOS AND ELPIDA—Concert of Greek music. Avery Fisher Hall at 8. $8–$35.

SHOWCASE CONCERT—A gift to the city by the Musicians Emergency Fund; performers are young classical singers, with an orchestra from the Manhattan School of Music. Alice Tully Hall at 7. Free.

BRUCE SPRINGSTEEN—See 5/18.

JULIO IGLESIAS—See 5/19.

HORACIO GUARANY, folksinger from Argentina. Town Hall at 4. $15, $20.

GERALD RANCK, harpsichordist, with an ensemble of period instruments. Concerti by Bach. New York Society for Ethical Culture, 2 W. 64th St., at 3. Free.

OCCASIONAL SINGERS, Gil Robbins director. "Poets and Dreams," with Oscar Brand, folksinger, and the Ad Hoc Chamber Players. Washington Square Methodist Church, 135 W. 4th St. (877-1302), at 7. $10.

RUSSIAN CHAMBER CHOIR/RUSSIAN EARLY MUSIC VOCAL ENSEMBLE, Nicolai Kachanov conductor. Concert commemorating 1000 years of Christianity in Russia, including works by Taneev, Rachmaninoff, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. $10.

SWEET HONEY IN THE ROCK—Apollo Theater, 253 W. 125th St. (864-0372), at 5. Benefit for the Women's Center for Education and Career Advancement. $20–$35.

ECUADOR CANTA—Latin show. Felt Forum at 3. $20–$25.

ST. FRANCIS CHOIRS AND CHAMBER ORCHESTRA, Mark W. DiGiampaolo director. "In Honor of Mary," music by Monteverdi, Cavalli, Pachelbel, Mozart, Liszt. St. Francis Church, 135 W. 31st St., at 3. Offering.

TROPICANA—See 5/18. Today at 4. $17.50–$27.50.

CHRISTINE DIWYK, pianist. Weill Recital Hall at Carnegie Hall at 5:30.

AUGUST BOEHM, pianist. Gershwin, Mussorgsky, Beethoven, Bach. Weill Recital Hall at 8:30. $8, $10.

THOMAS ATKIN, organist. Works of Cabinilles, Arne, Bach, Langlais, Sowerby. Riverside Church, the Drive at 122nd St., at 3. $3. Preceded at 2:30 by carillonneur James R. Lawson.

ACTING UP IN CONCERT—Accordionist-singer Lorin Sklamberg, The Flirtations, Grand Picnic, the Klezmatics, Adrienne Cooper, others. Benefit for ACT UP (AIDS Coalition to Unleash Power). P.S. 41, 116 W. 11th St. (473-3689), at 7. $10.

PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 3. $5.

FESTIVAL OF FLAMENCO JAZZ—See 5/20. Tonight: Benavent-Amargos and a group.

OVAL WINDOW—20th-century chamber music. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Ruth Brisbane and Friends; offering. At 7: K. Williams; $5. Lexington Ave. and 54th St.

EVA CURTIS, flutist. Church of Sweden, 5 E. 48th St. (832-8443), at 6. Free.

SOUNDS FROM THE LEFT BANK—Queens Symphony Orchestra chamber-music program. Tenor Paul Sperry, clarinetist Edward Gilmore, harpist Susan Jolles, violinist Masako Yanagita. Music by Wilson, Smith, Ives, Jerome Jolles, de Kennessey. P.S. 1, 46-01 21st St., Long Island City (718-275-5000), at 3. $7.

DIZZY GILLESPIE, and his All-Star Jazz Band. Bronx Community College Memorial Library Auditorium, University Ave. and W. 181st St., at 3. Free.

PARKCHESTER CHORUS, Lorraine O'Brien director; baritone Jay Hilborn, tenor Alfonso Tepedino, other soloists. Music of Brahms, American standards and show music. St. Catherine Academy, 2250 Williamsbridge Rd. at Pelham Pkwy. North, Bronx, at 3. $5.

ITZHAK PERLMAN—Queens College at 2. Sold out.

KAI QUI ZHU, pianist. Brooklyn Museum, Eastern Pkwy., at noon. Free with museum admission.

BETHESDA STRING QUARTET—Quartets by Mozart, Haydn, Ravel. Advent Gravesend Church, Ave. P and 12th St., Brooklyn (718-434-0131), at 5. $6, in advance $5.

IDLE RUMOURS—Folk-rock trio. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., at Manhattan College Pkwy. (866-5786), at 7. $4.

PATRICK O'BRIEN AND LUTE ENSEMBLE—Renaissance music, by Ortiz, Josquin, Dowland, others. New Theatre of Brooklyn, 465 Dean St. off Flatbush Ave. (718-230-3366), at 1:30. $6.

BARGEMUSIC—See 5/19. Today at 4.

Monday, May 23

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Overture to Mozart's *The Magic Flute;* Schubert's Symphony No. 2; Stravinsky's *The Rite of Spring.* Avery Fisher Hall at 8. $7.50–$35.

COLLEGIATE SCHOOL BENEFIT—Emanuel Ax, Matt Haimovitz, Itzhak Perlman, Andre Previn, Ronald Roseman. Carnegie Hall at 7. $50–$1,000 (873-0677).

JULIO IGLESIAS—See 5/19.

BRUCE SPRINGSTEEN—See 5/18.

THERESE DUSSAUT, pianist. Chopin, Ravel, Prokofiev. Weill Recital Hall at Carnegie Hall at 8. $10.

KETIL HAUGSAND, harpsichordist (N.Y. recital debut). Works of Marchand, Rameau, Bach. Merkin Concert Hall at 8:30. $10.

METROPOLITAN SOLOISTS—Music for wind ensemble by Mozart, Farkas, Genzmer, Grieg. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

LIONEL ROGG, organist. Works of Mozart-Rogg, Bach, Pachelbel, Marchand, de Araujo, Rogg. St. John the Evangelist Church, 55th St. and First Ave., at 8. $7.

NYU CHAMBER MUSIC—Piano duo Deborah Bradley, Edit Meshulam; soprano Mi-Song Chun. NYU Theater, 35 W. 4th St. (998-4947), at 8. $5.

LINDA KUNDELL, soprano. The Open Eye, 270 W. 89th St. (769-4143), at 8. $8.

PAMELA WHITMAN, flutist/**DAVID BURGESS,** guitarist. Music by Beaser, Leisner. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHAMBER MUSIC ENSEMBLE, from Manhattan School of Music. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

KAREN HARTMAN, vocalist. Lincoln Center Library at 4. Free.

SUZANNE GILCHREST, flutist/**WINSLOW BROWNING,** classical guitarist. St. Agnes Public Library, 444 Amsterdam Ave., at 6:30. Free.

Tuesday, May 24

BROOKLYN PHILHARMONIC, Lukas Foss conductor; The Occasional Singers, Gil Robbins director. "Meet the Composer" concert honoring Leonard Bernstein. Music by Bernstein, including *Brass Music, Anniversaries* (Brecht Songs), Incidental Music to *The Lark; Prelude, Fugue, and Riffs;* music by K. Ince, D.J. Olsen, and E. Goldenthal, winners of the Meet the Composer competition. Town Hall at 8. $10, $15.

NEW YORK POPS, Skitch Henderson conductor. A fifth-anniversary gala, hosted by Liz Smith. With Roberta Peters, Nell Carter, Robert Merrill, Peter Allen, Carol Channing, Kathie Lee Gifford, Jackie Mason, Frank Gifford, Robin Leach, others. Carnegie Hall at 8. $15–$50; including a dinner-dance, $250 (765-7677)

NEW YORK PHILHARMONIC—See 5/19. Tonight at 7:30.

ROBERT SWENSEN, tenor (N.Y. recital debut), with pianist Brian Suits. Works of Schubert, Suits (N.Y. premiere), Grieg. Merkin Concert Hall at 8. $8.

Y CHORALE, Amy Kaiser conductor. Works of Brahms, Distler, Reger, Thomas, Zimmermann. 92nd Street Y at 8. $10.

FREDERIKA KING, pianist. Weill Recital Hall at Carnegie Hall at 8.

MUSIC OF PAUL KNOPF, pianist-composer. Chamber music, jazz improvisations, for flute, string quartet, jazz trio. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $8, in advance $6.

AULOS ENSEMBLE, with chamber orchestra. Solo and duo concerti by Vivaldi. Rutgers Church, 236 W. 73rd St. (567-4089), at 8. $10.

NYU COLLEGIUM MUSICUM, Stanley Boorman conductor. Sacred and secular music by Monteverdi. Church of St. John's in the Village, Waverly Pl. and 11th St., at 8. $5. **Also Wed., 5/25, at St. Bartholomew's Chapel, 109 E. 50th St.**

JOSQUIN CAGE, chamber ensemble. Music by J.C. Bach, Gass, Lampariello, Philo, and guest composer Mikel Rouse. Greenwich House, 27 Barrow St., at 8. $6.

TEMPLE OF JAZZ—Randy Weston's African Rhythms Trio/Ralph Lalama Quartet. Opening of a series of events celebrating the contribution of jazz to our culture. Kraine Gallery, 85 E. 4th St. (362-5898), at 8. $20.

CATHERINE BURRELL, organist. Works of Messiaen, Bach, Vierne, Franck. Trinity Church, Broadway at Wall St., at 12:45. Free.

ALFRED HART, violinist. Donnell Library Center, 20 W. 53rd St., at 6. Free.

RONDI CHARLESTON, vocalist. Lincoln Center Library at 4. Free.

THE DIXIE FOUR, with Barry Bryson. Jazz. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

KIMBALL WHEELER, mezzo-soprano/**CHARLES ROBERT STEPHENS,** baritone. Wagner Society of New York program marking Wagner's 175th birthday. Music by Wagner, Bellini, Ravel, Strauss, Falla, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (749-4561), at 8. $10; patrons' reserved seating $50.

ITALIAN FOLK AND POPULAR MUSIC—Performers from the Ridgewood/Bushwick Senior Center Music Group. Gravesend Branch, Brooklyn Public Library, at 3:30. Free.

OPERA

GIULIETTA E ROMEO, by Zandonai. Riverside Opera Ensemble, in a fully staged production directed by Stephen Pickover, Nathan Matthews conductor. Rutgers Presbyterian Church, 236 W. 73rd St. (582-9753). 5/17, 21 at 8; 5/22 at 3. $15; students, seniors $8.

THE ABDUCTION FROM THE SERAGLIO, by Mozart (in English). Bronx Opera Company, Michael Spierman conductor, staged by Cynthia Edwards. Hunter College Playhouse, 68th St. east of Park Ave. (787-1356). 5/20, 21 at 8. $10, $12.

NOYE'S FLUDDE, by Britten; Paul Halley conductor, Bruce Fifer director. Cast includes Wilbur Pauley, Jennifer Lane, and 250 children from the Cathedral School. At the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 5/20 at 7:30; 5/21 at 3:30 and 7:30. $10; children, seniors $5.

NAUGHTY MARIETTA, by Victor Herbert. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

OPERATIC CONCERT—Bella Voce Opera Company, Esther M. Flint director; Paul Rogers music director and pianist. Arias and ensembles from *La Boheme, Carmen, Faust, The Marriage of Figaro, The Merry Widow,* others. CAMI Hall, 165 W. 57th St. (397-6000). 5/19 at 8. $10, $12.

A POTPOURRI OF OPERATIC HIGHLIGHTS—Juilliard School performers in arias from *Don Giovanni, Rigoletto, La Boheme,* others. Manhattan Savings Bank branches: 5/20 at 8, at Broadway and 9th St.; 5/24 at 8:15, at 186 E. 86th St. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. 5/17 at 8: "Divertimento" from *Le Baiser de la Fee; Barber Violin Concerto; Danbury Mix; Western Symphony.* 5/18 at 8: *Bugaku, Tanzspiel, Who Cares?* 5/19 at 8: *Walpurgisnacht Ballet, Barber Violin Concerto, Danbury Mix, I'm Old-Fashioned.* 5/20 at 8: *Square Dance, Baroque Variations, The Chairman Dances, Gershwin Concerto.* 5/21 at 2: "Divertimento" from *Le Baiser de la Fee; Danbury Mix; I'm Old-Fashioned.* 5/21 at 8: *Square Dance, The Waltz Project, Gershwin Concerto.* 5/22 at 1: *Walpurgisnacht Ballet, Rhapsody in Blue, Ecstatic Orange.* 5/22 at 7: *Bugaku, Tanzspiel, Who Cares?* 5/24 at 8: *Bugaku; Ives, Songs; Gershwin Concerto.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 5/16 at 8: *Les Sylphides, Stravinsky Violin Concerto, Raymonda (Grand Pas Classique).* 5/17, 19 at 8; 5/18 at 2 and 8: *La Bayadere.* 5/20 at 8: *Donizetti Variations, The Informer, Raymonda.* 5/21 at 2: *Donizetti Variations, The Informer, Gaite Parisienne.* 5/21 at 8: *Gala Performance* (N.Y. premiere of a new production of Antony Tudor's 1941 work; staged by Sallie Wilson). *The Informer; Symphonie Concertante.* 5/23, 24, 26 at 8; 5/25 at 2 and 8: *Don Quixote (Kitri's Wedding).*

Mark Morris Dance Group

BROOKLYN ACADEMY OF MUSIC—5/17–22. Tickets: Tue. at 7, Wed. and Thur. at 8, Sat. at 2, $10–$25. Fri. and Sat. at 8, Sun. at 2, $15–$30. With the Orchestra of St. Luke's and the N.Y.C. Gay Men's Chorus. Five works, including three N.Y. premieres: *Sonata for Clarinet and Piano,* music by Poulenc; *Fugue and Fantasy,* music by Mozart; *Strict Songs,* dedicated to the memory of Liberace, music by Lou Harrison, songs based on Hopi Indian chants. BAM Opera House, 30 Lafayette Ave. (718-636-4100).

New Contemporary Masters

CITY CENTER THEATER—Through 5/22. Tickets, $12–$35. 5/17, 5/20 at 8: Bill T. Jones/Arnie Zane and Company. 5/18, 19 at 8; 5/22 at 3: Bill Irwin and Friends in *Largely/New York.* 5/21 at 2 and 8: Laura Dean Dancers and Musicians.

Other

ANNABELLE GAMSON/DANCE SOLOS—First program: solo works by Gamson and Isadora Duncan, including a world premiere, *Sketches for a Requiem*—5/19, 20, 21, 5/27 at 8; 5/22, 29 at 5. St. Mark's Church, Second Ave. and 10th St. (924-0077). $10.

ANNABELLA GONZALEZ DANCE THEATER—*Interior* (premiere), others. Nikolais-Louis ChoreoSpace, 38 E. 19th St. (722-4128). 5/21, 22, 23 at 8. $8.

BETH LIPTON—Two new works, *Heavy Duty Tool Box* and character sketches. Fido Dido, Inc., 126 Fifth Ave., 7th floor (673-3921). 5/20, 21, 27, 28 at 8. $5.

DIANNE McINTYRE'S SOUNDS IN MOTION—"Crystal Reflections," several works. 5/19, 20, 21 at 8:30; 5/22 at 2. Sounds in Motion Studio Theatre, Lenox Ave. and 124th–125th Sts. (348-2460). $11.

DIFFERENT DANCES—Work by Pat Cremins, Gay Delanghe, Janet Soares, Rebecca Stenn, Nadine Tringali, Henry Van Kuiken. Minor Latham Playhouse, Broadway and 119th St. (280-2079). 5/20, 21 at 8. $5.

EVA KARCZAG, with composer-performer Annea Lockwood/**JENNIFER GREEN,** in *Washing Woman.* A shared concert, at the Ethnic Folk Arts Center, 179 Varick St. (691-5788). 5/21, 22, 23 at 8:30. $7.

FLAMENCO DANCE GROUP, with singer-guitarist James Pompeii. Department of Cultural Affairs, 2 Columbus Circle. 5/23 at 12:30. Free.

FAST FORWARD—See Concerts above, 5/18.

JAVANESE MUSIC AND DANCE—New York Indonesian Consulate Gamelan, with Sumarsam and I.M. Harjito, Sal Murgiyanto and Endang Nrangwesti. Triplex, 199 Chambers St. (206-1050). 5/21 at 8. $12, $15.

MARTHA GRAHAM ENSEMBLE—Part of the "Spring Into Fitness" Month at Citicorp Market, Lexington Ave. and 53rd St. 5/20 at 1. Free.

OFFSPRING DANCE COMPANY—"Families," a program with two premieres: *whisperswithin,* by Cat Maguire; *Heart and Bone,* by Janaea Rose Lyn. Each with original live music by Norman Lowrey and Valerie Naranjo. Theatre 61, 211 W. 61st St. (245-0383). 5/19, a gala, with reception, $25; 5/20, 21 at 8. $8.

POLISH AMERICAN FOLK DANCE COMPANY—50th-anniversary program. Avery Fisher Hall, 5/21 at 8. $15.

RAPP DANCE FESTIVAL—5/20–27. Each program features several choreographers. Program A, 5/20 at 8, 5/21 at 2: DJ McDonald, Silvia Marinari, Emilio Schlaepfer, Judith Scherer, Judy Trupin. Program B, 5/21 at 8, 5/22 at 2: Zonnie J. Bauer, Eileen Kelly, Colin McDowell, Laura Schandelmeier, Richard Winberg. RAPP Arts Center, 220 E. 4th St. (529-6160). $8.

REKA & CO. DANCE THEATER—"Arcane Romances," solos and duets. Washington Square Church, 135 W. 4th St. (924-0077). 5/21, 23 at 8:30. $8.

RICHARD BULL/PEENTZ DUBBLE/CYNTHIA NOVACK, with Millen Mahaffey and June Omura. Premiere of *Another Serenade,* "a new look at Tchaikovsky's *Serenade,* with Balanchine's classic work in mind." Warren Street Performance Loft, 46 Warren St. (732-3149). 5/19, 20, 21 at 8. $8.

RITHA DEVI—"Raga-Rupa" ("Aspects of Love"), Indian dance. Lillie Blake School Auditorium, 45 E. 81st St. (988-7697). 5/21 at 7:30. $6.

SCHOOL OF AMERICAN BALLET WORKSHOP PERFORMANCES—Senior students perform "Pas de Sept" from Bournonville's *A Folk Tale;* Balanchine's *Square Dance;* Joseph Duell's *Jubilee; Les Sylphides.* Juilliard Theater, 155 W. 65th St. (877-0600). 5/21 at 2 and 8; $20. 5/23 at 7; $30 (School benefit).

SIMONE FORTI & TROUPE—DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/17 at 8. $10.

SIXTY YEARS OF MARTHA GRAHAM TECHNIQUE—The Martha Graham Ensemble in an all-day event: demonstrations, discussions, performance. Members of the company, from 1926 to 1988. Asia Society, 725 Park Ave. at 70th St. (832-1781). 5/19, 9:30–4. $50.

THREE-D AT THE JOYCE—A festival, through 5/22, with each company presenting at least one N.Y. or world premiere. 5/17 at 7:30: Stephanie Skura and Company. 5/18 at 8: Wendy Perron Dance Company. 5/19 at 8: Rebecca Kelly Dance Company. 5/20 at 8: The Solomons Company/Dance. 5/21 at 8: Creach/Koester. 5/22 at 7:30: Pearson Dance Company. Joyce Theater. $12.50.

WORKWITH DANCERS COMPANY—Program includes *August Light,* a premiere, a collaboration by dancer Susan Osberg, violinist Malcolm Goldstein, painter Winston Roeth. DIA Art Foundation, 155 Mercer St. (925-0991). 5/24, 25 at 9. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. Continental. Spcls: shrimp seafood and sausage combo, boneless brook trout with tomato and artichoke, scallopine of turkey with mushrooms and wine sauce. L Mon.–Fri. 11–4. D Mon.–Thu. 5–10, Fri.–Sun. to 11. S menu Fri.–Sat. 11–1 a.m.. Br Sat.–Sun. 11–4:30. Ent. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—422 W. Broadway, bet. Prince and Spring Sts. (431-4790). Casual. American. Spcls: homemade lobster ravioli in cream sauce, sauteed calves liver with peaches and prunes, filet of sole with roasted peppers and fried shallot. Res sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 9 a.m.–4:30. D Mon.–Thu. 6:30–11, Fri.–Sun. to midnight.**(M)** **AE, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.–Thu. 5–midnight, Fri.–Sat. to 2 a.m., Sun. 1–midnight. Ent. Fri.–Sat. eves. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

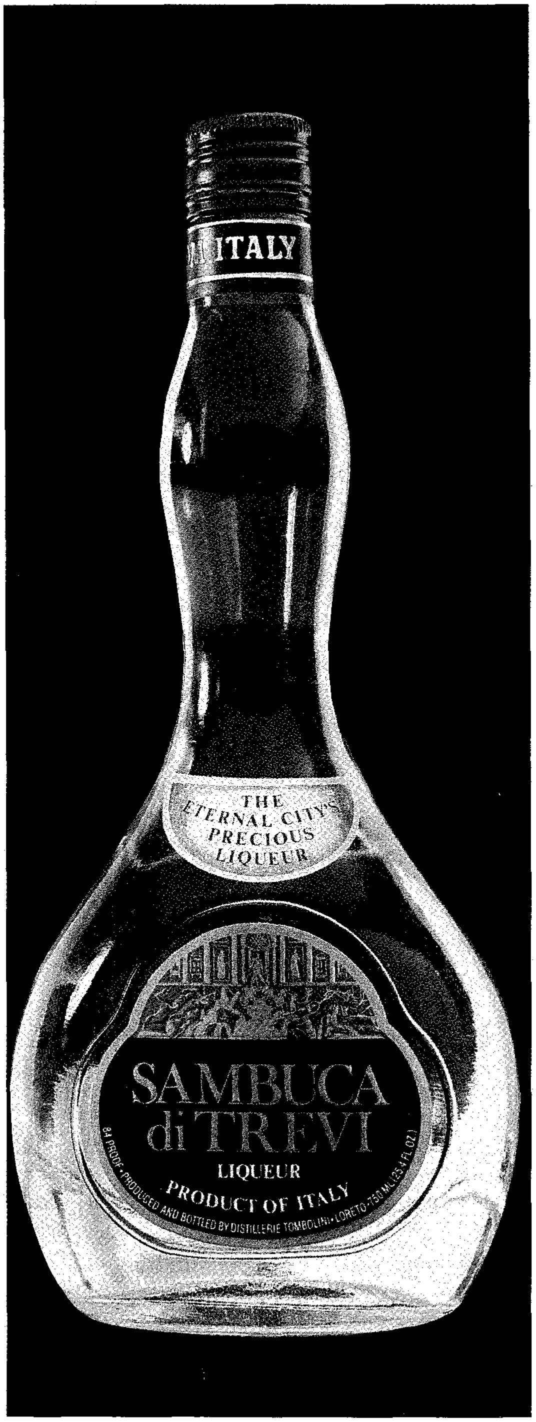
VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Pianist Tue.–Sat. from 8 p.m. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo.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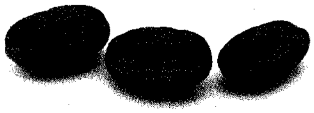
The Legend of the Coffee Beans.

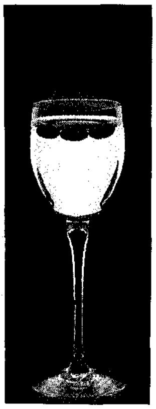
From Romulus and Remus, right up to day-before-yesterday, Rome is a city of legends. A favorite is the story of the three coffee beans and how they first appeared in Sambuca di Trevi. This is how it was told to us…

Once upon a time there was a beautiful young Englishwoman, a stranger in Rome. Wandering alone through the ancient city she arrived at last at the great Fontana di Trevi. Awed by its exuberance, deafened by the cascades of water, she turned aside to find a caffe where she could sit, away from the crowd, and refresh herself.



As the waiter brought her coffee, a young Italian hesitated at her table. "Signorina. May I?" A gesture indicated the empty chair and the full restaurant. She nodded, distantly. "Due Sambuca di Trevi, Con Mosca" he, to the waiter. To her, "I hope you will allow me…" When the aromatic liqueur was set before them, the waiter also placed a dish of coffee beans.

"One must have exactly three coffee beans with Sambuca di Trevi." He dropped a bean into her glass. "Ah, one alone is very lonely."



He added a second. "Better, yes? But we need still a third." Three beans clustered in her glass. Softly, "Three is for us together, for you and me."

But try Sambuca di Trevi yourself. With someone special. You might start a legend of your own.

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Contemporary Italian Cuisine
Serving Lunch, Dinner, and Cocktails
Private Parties from 15 to 50

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The
Russian Tea Room

150 WEST 57 ST., NEW YORK
265-0947

Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Outdoor cafe. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Formal. Swiss. Spcls: fondue, veal, Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(I-M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res.

sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

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APERITIVO—29 W. 56th St. (765-5155). Casual. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.-–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.-–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.-–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.-–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–-Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee.

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LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster with mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zin-

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fandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

OYSHE—199 Columbus Ave., at 69th St. (873-3350). Casual. Japanese. Spcls: okinomiyaka, yakisoba. No res. Open daily noon–11:30. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Thu. 5:30–11:30, Fri.–Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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OTHER EVENTS

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A FAIR WEEKEND, no matter what the weather—that's our springy forecast, with streets and neighborhoods and schools busy-busy-busy. Start with the family-planned **Children's Carnival at the Little Red School House,** Elisabeth Irwin High School, 196 Bleecker St. at Sixth Ave. Date is 5/21, 10–4 (rain date, 5/22). Games, a children's raffle (for bicycles et al.), entertainment, cupcake decorating, and treats like cotton candy, hot dogs, hamburgers, even "gourmet" food, to buy. For the grownups: a silent auction, an outdoor cafe, and a barn sale for clothes and collectibles. $1 entry . . . The **Ukrainian Festival,** on 7th St. between Second and Third Aves., lasts the weekend, 5/20 in the evening, all day 5/21, 22, and everything from food to entertainment to arts and crafts has a Ukrainian flavor and accent. There'll be a stage for music-and-dance entertainment, including folk dances, with many activities centering around St. George's Ukrainian Catholic Church . . . Still on the East Side, the **Turtle Bay Fair,** 5/22, stretches along Second Ave. from 42nd St. to 53rd, from 11 to 6 (rain date 5/29). This will be one of the big ones, with scads of vendors joining neighborhood shops and restaurants; entertainment stages, laughs from the Festival of Comedy, arts and collectibles and food of all kinds, medical checkups, pets for adoption, al fresco haircuts, and visiting celebrity-residents. The latter include Kurt Vonnegut, Hildegarde, Joe Franklin, and they'll turn up at one of the Turtle Bay Association booths between 48th and 49th, which is where the auction booth (sale of celebrity-donated items hourly) will be. The major entertainment stage is at Second Ave. and 42nd St. . . . The **Spring Arts Festival at the High School of Art and Design,** 1075 Second Ave. at 57th St., is a chance to see a showcase of the work of some top students, current "descendants" of former neophytes like Calvin Klein, Ralph Bakshi, Marc Jacobs. Date is 5/19, 4–7 p.m., and you can watch mural painters in the lobby, see a fashion show, view audience-participation displays . . . Uptown and across town, the **Amsterdam Avenue Spring Festival,** 5/22, 11–5:30, will happen between 77th and 90th Sts. (rain date 5/29), and this year there may well be 37 new exhibitors, that being the number of recently opened businesses on the route. Crafts, clothing, foods, antiques, collectibles, and more . . . The **Columbia Greenhouse Nursery School and Kindergarten Spring Fair,** 5/21, 11–3, is on W. 116th St. between Amsterdam Ave. and Morningside Dr., with, naturally, special entertainment for youngsters: a moon walk, hayrides, songs and stories by Tony Soriano at 12:30, magic by Mark Sicher at 1:30. Also a services-and-goods auction, rummage sale, and foods of many nationalities . . . The biggest celebration in Brooklyn over the weekend will be **Park Slope's Fabulous Fifth Avenue Festival,** 5/22, 11–6, from Flatbush Ave. to 24th St. (rain date 5/29). A parade will start things off, and from then on, nonstop entertainment, browsing, buying, noshing, and people-watching . . . Another Brooklyn celebration, 5/19, 9:30–5, has a theme, **Quality Education for All Children, for a Better World,** and is sponsored by Community School Board No. 23 in honor of Malcolm X. It, too, begins with a parade, at Dumont Ave. and Mother Gaston Blvd., which marches along Pitkin Ave. to Betsy Head Park on Strauss St. and Dumont, where festivities include student-award recognition and presentations, entertainment, African art and food . . . **Socrates Sculpture Park's "Look,"** a day-long festival, salutes the park and the community—Broadway and Vernon Blvd., Long Island City, 5/22, 3 until dark. There'll be artists and sculptors, musicians and dancers, video and performance artists, short films, a double-dutch jump-rope contest, and all with a waterfront view of Manhattan (718-956-1819) . . . **Rites of Spring and Maypole Frolic,** at Queens County Farm Museum, Floral Park, is on 5/22, noon–5, and besides maypole dancing and Native American dancers, you can take a mini tree-pruning workshop, watch a troupe of performing chickens, and go on a wild-salad safari, $3, children $1.

CALENDAR NOTES include some performances, a house tour, and a reading or two: "Something to Live For" is a unique concert of the **Duke Ellington Society,** N.Y. chapter, bringing together for the first time the Art Farmer Quintet and the Marian McPartland Quartet. Date is 5/22 at 2:30, at Pace U. Schimmel Center on Spruce St. The program will center around the music of Billy Strayhorn. Tickets, $15, $17.50 (662-5903) . . . The actress **Laurie James, in her performance of "Men, Women, and Margaret Fuller,"** relates the story of the 19th-century writer, "radical intellect," and combat journalist (the Italian 1848 revolution) through journals, letters, and books. It will run two more times, 5/22, 29 at 5 p.m., at 13th Street Repertory Company, 50 W. 13th St.; $10 (675-6677) . . . Leading designers including Ralph Lauren, Hanae Mori, and Bill Blass with Sharon King Hoge have each designed one of the **nine tableaux** inspired by treasures from the **New York Public Library collections,** such as maps, botanical prints, and rare books. "Miss Havisham's Dining Room," a vignette by Mario Buatta, was inspired by the Dickens manuscript of *Great Expectations.* The nine tableaux will be on view in various sites around the Fifth Ave.–42nd St. Library, just one day—5/20, 10–6 . . . The annual **Flatbush Victorian House Tour** in Brooklyn is 5/22, 1–6—a self-guided series of visits, via shuttle buses, to homes and gardens in the various neighborhoods; tour tickets: $10 on the day, $8 in advance, at the Flatbush Development Corp. offices,1418 Cortelyou Rd. (718-469-8990) . . . **Tabula Spectacula** is a performance piece that involves music, mimes, bodybuilders, actors, models, dancers, presented by the Interpretive Environmental Theater. At these park sites: 5/20, 7 p.m., Soldiers and Sailors Monument, Riverside Dr. and 89th St.; 5/21 at 3, Bethesda Terrace, Central Park, mid-park at 72nd St.; 5/22 at 3, East Coast War Memorial, Battery Park, at State and Water.

SOME REVELS AND CAUSES—Motherlands 2, for MADRE, the organization that sends supplies and services to the women and children of Central America, is a program 5/21 at the N.Y. Society for Ethical Culture, 2 W. 64th St., that features the writer Toni Morrison, Tiye Giraud, the actress Vinie Burrows, the Ballet Hispanico Apprentice Company, dancer Thomas Pinnock, and others. $15, $25 (627-0444) . . . "Spring Madness" is the name of the **New York Junior League shopping-spree benefit** for its service programs, 5/17, 11–5 and 6–9, at 130 E. 80th St.Jewelry, stationery, botanical prints, lots of special-day gift ideas, luggage, children's things, and more. Admission, $5 . . . Joe Papp and the Public Theatre are hosting a benefit for **GLAAD, the Gay & Lesbian Alliance Against Defamation,** 5/23 at 7:30 at the Public. Performance artist Emmett Foster will present his "Emmett: A One-Man (Mormon) Show," and a champagne reception follows; $50–$250 (966-1700) . . . Joseph and John DeMasi, the folksinging twins, are hosting and appearing at a **folk-music, arts-and-crafts fair for the Christian Children's Fund,** 5/22, 2–6, of the grounds of the Resurrection Lutheran Church, 192nd St. and 44th Ave., Flushing. More local folksingers will perform, and there'll be international foods, children's art fun, crafts and other collectibles. Admission $5, under 12 free.

TOURS

COOPER-HEWITT MUSEUM—5/18, 25, 7 p.m.–9 p.m.: "Designing the New York Interior"—Visit recently completed apartments planned by some of the city's leading designers; 5/18, three interiors designed by Noel Jeffrey, Jay Spectre, and Ned Marshall; 5/25, residences by Sam Botero and Billy Francis. $95. Reserve (860-6899) . . . 5/21, 10 a.m.–1 (rain date, 5/22): "The Bayard Building: Its Terra Cotta Context"—See Louis Sullivan's Bayard Building, plus buildings by McKim, Mead & White, James Renwick, and others on this terra cotta tour that begins at Washington Square and ends at Union Square. $20. Reserve (860-6899).

CHELSEA VISITING NEIGHBORS—"Bawdy, Historic Chelsea"; meet at N.W. corner of 24th St. and Sixth Ave. (929-0811). Reserve. $7; seniors, $3. 5/2 at 2.

ART DECO ARCHITECTURE—"The Fabulous Fifties," a three-hour tour of Art Deco landmark buildings including the Waldorf-Astoria, Swiss Center, Rockefeller Center complex, and the Automat Building. 5/21 at 2, meet at G.E. Building, 51st St. and Lexington Ave. (925-4946). $8.

AIA NATIONAL CONVENTION TOURS—Over 70 tours around the city, through 5/19. Most are $30 (838-9670).

LADIES' MILE HISTORYWALK—A "Historywalk" with Joyce Gold (242-5762), to see the great stores where the Vanderbilts, Jim Brady, and Lillian Russell shopped. 5/22 at noon, meet at Grace Church, 10th St. and Broadway. $8.

HISTORIC CHELSEA—A tour of homes, parks and unique architecture with historian Bill Johnson; sponsored by the Friends of Harmonie Ensemble. 5/22, noon–3. $22.50 (includes brunch at Harvey's Chelsea, 108 W. 18th St.). Reserve (718-380-2761, eves.).

BEEKMAN PLACE AND SUTTON PLACE—A tour of the two elegant enclaves where Garbo, Henry Kissinger, and Irving Berlin reside. 5/22 at 3, a walk with Adventure on a Shoestring (265-2663). $5. Reserve.

NEW YORK WALK-ABOUT—5/22 at 11 a.m. and 2: meet on the S.W. corner of Chrystie St. and Grand St., for "Home of Immigrants"; (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). $7.

SPRING IN RIVERSIDE PARK—5/21 at 1:30: "Discover a Horticultural Jewel": Tour Sakura Park (across from Riverside Park), gaze at 115 different species of shrubs and 150 different species of perennials, and enjoy a string quartet and refreshments; meet at the S.E. corner of 122nd St. and Claremont Ave. Free (870-3070).

ON THE WATERFRONT—"The Historic Riverside of Greenwich Village"; 5/22 at 1, for 90 minutes, with Michael Levin (924-7187). $7.

MUSEUM OF THE CITY OF NEW YORK—5/22, 11 a.m.–3: "Harlem," a tour that traces the area's passage from a colonial farming village to America's largest black community; a special focus on brownstones, churches, restaurants, and cultural institutions of today; meet at N.E. corner of Amsterdam Ave. and 116th St. in Manhattan shortly before 11 a.m. $10, with a break for lunch (buy your own). Reserve. 534-1672, ext. 206.

NEW-YORK HISTORICAL SOCIETY TOURS—5/22 at 2: "Brooklyn Heights—Promenaders' Delights"—A tour of this fascinating area including Borough Hall, the Holy Trinity Church, the Brooklyn Historical Society, and other unique structures; meet at the statue of Henry Ward Beecher, behind the back steps of Borough Hall, facing Cadman Plaza in Brooklyn Heights. $10, pay at meeting sight. 873-0125.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 5/22 at 8:15 a.m. (rain date 6/5): "Kosher Special"—An exploration of four Brooklyn Jewish neighborhoods including a ride by spectacular mansions, along the Narrows, and through Prospect Park; a light nosh in Williamsburg and lunch in a Sephardic neighborhood (about 40 miles); meet at the Maine Monument, N.E.

corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two (you buy your own food).

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum every first and third Thurs. of each month. 5/19, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

SIDEWALKS OF NEW YORK—5/21 at 6 p.m.: "Ye Olde Tavern Tour"; visits the historic bars and taverns, including the White Horse and Minetta; meet in the East Village at the Astor Pl. subway stop at the iron and glass kiosk over the subway entrance across from Cooper Union (drinks, tips not included). 5/21 at 1: "St. John the Divine and Riverside Church"; meet at the Peace Fountain at the side of the Cathedral of St. John the Divine on Amsterdam Ave. at 112th St. 5/22 at 1: "Gramercy Park"; meet in front of the Gramercy Park Hotel, 52 Gramercy Park North. Each tour, $10 (517-0201).

CENTRAL PARK—5/22 at 10 a.m.: "Walks and Talks: Rambling Warblers"; tour Central Park and learn the differences betweeen Blackburnian and Blackpoll warblers; meet at the Loeb Boathouse, 74th St. and East Drive; free.

BROOKLYN BIRD CLUB—5/21: "Prospect Park: A Visit to Butterfly Meadow"; take gloves and lunch. $2. Call Drew Lehman, 718-625-1678, for meeting place; also, 5/22: "Jamaica Bay Wildlife Refuge"—See shorebirds, skimmers, and landbirds; $2 ($1, carpool fee). Call Paul Keim, 718-875-1151, for meeting place). Also walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 5/22: "City Walk: Seagate"—Walk along the streets, gardens, and shoreline of this famous Brooklyn resort, ending at Rickey Memorial Hall for a discussion by local historians; take Coney Island subway to Stillwell Ave.; meet downstairs at Nathan's Famous Hot Dog at 11:30 a.m. (212-876-6688, evenings before 10 p.m.). $1.

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 5/16 at at 7:30: vs. Seattle; 5/17 at 7:30: vs. Seattle; 5/18 at 7:30: vs. Seattle; 5/20 at 7:30: vs. Oakland; 5/21 at 7:30: vs. Oakland; 5/22 at 1:30: vs. Oakland. $7.50-$11.

STEPS—**Spring Choice,** 5/22 at 10 a.m. Runners of all ages and paces are expected to compete in the 2, 4, or 6-mile run. 9-$12 . . . **Run/Walk,** 5/22 at 10 a.m. A 1-mile run/walk for 6-12 year-olds. $9-$12. All events begin and end at 90th St. and 5th Avenue, in Central Park. Sponsored by the New York Road Runners Club (860-4455).

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $1.50 Grandstand, $4 Clubhouse. Featured: 5/21, Acorn (TCF); 5/22, Saranac.

CHILDREN

TWO WAYS TO COUNT TO TEN—The noted actress Ruby Dee will read from her picture book (recommended for ages 4–8). 5/22 at 2. Eeyore's, 25 E. 83rd St. (988-3404). Free.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost, conductor, presents *Things That Go Bang,* part of the "Lolli-Pops" series. 5/21 at 10:15 a.m. and 11:30 a.m. Lincoln Center's Bruno Walter Auditorium, Amsterdam Ave. at 65th St. (704-2100). $20.

MR. BAYLY—Bob Olson will re-create the persona of the famous magician from the 18th century. 5/22 at 2. Fraunces Tavern Museum, 54 Pearl St. (425-1778). Free with Museum admission.

PURSUING YOUR PAST—A workshop for families to investigate their neighborhood's history. 5/21 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $1; adults $3.

STORY HOUR—A selection of picture books will be read in French for ages 6–8. 5/20 at 4. French Institute, 22 E. 60th St. (355-6100). $1, pre-register.

THUNDERBIRD DANCERS AND SINGERS—Dance, song, and narrative highlighting the traditions of Native Americans. 5/20 at 10:30 a.m. Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $3 (reserve).

LANGSTON HUGHES FESTIVAL—A choral-speaking festival of poetry and performances by young people. 5/19, 10 a.m.–2. Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). Free (reserve).

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 5/21, 5/22 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

STORY HOUR—Children, ages 4–8, can enjoy a special story hour. 5/19, 5/26 at 4. Free; also, Thomas McKean will lead the audience in classic storytelling. 5/21 at 3. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

PUPPET SHOW—*The Cat, The Ram and the Wolves; The Fox and the Fish,* presented by Eulenspiegel Puppet Theatre. 5/21, 5/22, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

THE WIZARD OF OZ—An original country-and-western musical score for the Frank Baum classic. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CHARLOTTE'S WEB—The movie classic preceded by a lesson in pantomime techniques. 5/21 at 11 a.m. and 2. LaGuardia Community College, 31-10 Thomson Ave. (718-482-5151), Long Island City. $1; adults $2.

LONG RUNNERS—**Mostly Magic:** Special performance with magician Bob McAllister of *Wonderama* and *Kids Are People Too.* Sat., 5/21 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 5/22 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 5/21, 1–2:30: "All Park Critters Have a Song"—Make a puppet, sing, and move with musician Mary Ann Hall. Free (reserve).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/21 and 5/22 at 1 and 3: "Weaving the Natural Way"—Use natural materials such as wood, straw, and grass to create your own basket. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

SOUTH STREET SEAPORT MUSEUM—At the Seaport Gallery, South Street Seaport Museum, 213 Water St. (669-9424). 5/21 and 5/22: "Overnight Aboard PEKING"—Participants can learn sea chanteys and sleep on board the museum's largest ship; begins, 5/21 at 5 p.m. and concludes 5/22 at 10 a.m. ($40, per person). Call 669-9416. Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 5/18 at 3:30: "Doctor Dimension's Amazing Feats"; at 3:15: "Mask Story Making"; 5/19 at 3:30: "Greenhouse Treasure Hunt"; 5/20 at 2:15: "Storytime"; 5/21 and 5/22 at 2: "Special Performance by New York Kids on Stage." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 5/22 at 1 and 3: "Mythology: Pictures and Poetry"—Poet Nina Zivancevic will lead children and adults in a poetry and art workshop based on mythology. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 5/21, 5/22 at 2 and 3: "What the Nose Knows"—Learn how smell affects the behavior of people and animals. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

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KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 5/18: Julie Dukas. 5/19: Paul Knopf. 5/20, 21: Lodi Carr with Duke Jordan and Sahib Shihab. 5/22: Jefrey Smith Group. 5/23: Rebecca Frank-Virginia Mayhew Quintet. 5/24: Bob Feldman Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/22: "Triple Treat" with Monty Alexander, Ray Brown, and Herb Ellis plus Ernestine Anderson and Her Trio. 5/23: Peter Leitch All-Stars. 5/24–29: Maynard Ferguson and High Voltage. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/18: An Evening with Joe Satriani. 5/20: The John Scofield Band. 5/21: John Cale Band featuring Chris Spedding; Strange Cave. 5/24: Kathy Mattea; David Lynn Jones. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/21: Freddy Cole Trio. 5/23–28: Joanne Brackeen. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/29: Benny Carter Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Every Fri. from 7–11: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/20: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 5/21: Beat's Working. 5/28: Fiona Kennedy and Gerry Leahy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 5/18, 19: Kenny Werner Trio. 5/20–22: Cecil McBee Quartet. 5/23: Les Paul Trio. 5/24–29: Astrud Gilberto. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 5/18, 19: Judy Carmichael; 5/20, 21: Terry Waldo; 5/24–28: Sir Roland Hanna. Sets Thu.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/18: Nat Jones. 5/19: Nat Jones Duo. 5/20, 21: Michael Weiss Duo. 5/22: Bruce Barth. 5/24–26: Hal Schaefer. **Upstairs:** 5/20 at 8: James Lescene "One Man Band"; Ty Stephens at 10; Cathy E. Devor at 11:30. 5/21 at 8: Joan Foley; Cabaret featuring Eileen Richter and Stu Trivax at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 5/18–21: Pianist Bill Mays with Harvie Swartz on bass. 5/22, 23: Pianist Harry Connick, Jr. 5/24–28: Pianist Lou Leux with Michael Moore on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/18: Nora York. 5/19: Mumbo Jumbo featuring Jim Staley, Wayne Horvitz, Elliott Sharp. 5/20: Albert Magelsdorff; Arto Lindsay and Friends. 5/21: Albert Magelsdorff; Ben Vaugn Combo. 5/22: Jeffrey Schanzer Group; Dave Tronzo and Elliott Sharp Duo. 5/23: Karl Berger Group. 5/24: BOSHO. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Singer Julie Wilson in *Julie Wilson Sings Jule Styne.* Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 5/18: Slander; Doug Wain Via Satellite. 5/19: Jesse Johnson. 5/20: Throwing Muses. 5/21: Pretty Poison. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/18: Pentacle. 5/19, 24: Benny and the Bashers. 5/20: Bobby Bandiers and the Asbury Park All-Stars. 5/21: BAC with Louie Appel and Tony Bruno. 5/22: Rob Stoner. 5/23: Bop-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 5/18–22, 24–29: McCoy Tyner. 5/23: Dakota Staton. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/19–21: Carmen Lundy. 6/3, 4: Billy Paul. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/18: The Dark; Tongues on Fire. 5/19: The Chesterfield Kings. 5/20, 21: Professor X Blues Review. 5/22: Peach Fish Pie; Boogie Thang. 5/24: Blue and Red; Last Generation; Niagras. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/23: "Salsa Meets Jazz" with Tito Puente and his Latin/Jazz Ensemble; Jomo Toro Group with guest jazz soloist Kevin Eubanks. **Terrace:** Through 5/22: Pianist Kenny Barron with Larry Ridley on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 5/18–22: The Steve Kuhn Trio. 5/23: Comedy Out of Control with Steve Solis, Jedda Jones and others. 5/24–29: Trombonist Ray Anderson. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 5/18, 19: Brian Lynch and Jim Snidero. 5/20: Rene Manning Quartet. 5/21: Scott Robinson. 5/22: Santi Debriano Quintet. 5/24: Blue Bilongo. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 5/18–22: Jimmy Owens Plus. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/21: Pianist John Campbell with Steve LaSpina on bass. 5/22: Guitarist Gene Bertoncini with Michael Moore on bass. 5/23–28: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 5/18: Sciota Mills; Combo Limbo. 5/19: Hank Ballard and the Midnighters with Steve Smith and the Nakeds. 5/20, 21: Big Twist. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 5/18: Comedian Bob Nelson. 5/19–22: Comedian Andrew "Dice" Clay. 5/24–29: Comedienne Rita Rudner. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 5/25: "Comedy Break in the Wall Street Week" featuring Tim "Andre" Davis, Stu Silberberg, Julio Rodriquez, Wild Bill Drucker, and Jeffrey Howard. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/22: Comedians Brian Regan, Taylor Mason, John Joseph, Mike Eagan, and Danny Curtis, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/18: Comedian Terry Day and magician Imam. 5/19: Terry Day and magician Torkova. 5/20, 21: Comedian Rob Weinstein and magician Bob McAllister. 5/23: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/22: Comedians Larry Amaros, Eddie Brill, Janette Barber. 5/24–29: Jonathon Katz and Jimmy Tingle with Peter Fogel. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/18, 19: Ghetto Blasters. 5/20: System Band. 5/21: King David Rudder. 5/25: Paulo Moura Quartet featuring Zeze Motta. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 5/28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Karen Akers. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346l W. 46th St. (265-8133). 5/18, 19: Monica Lewis with Michael Asher on piano, Jay Leonhart on bass and Grady Tate on drums. 5/25–28: Jazz singer/tenor saxophonist Doug White. **AE, DC, MC, V.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 5/18: Wayne Sherwood. 5/20: Ejay; Deena Charles. 5/21: Linda Roberts; Mary Lauri. 5/23: An Evening with Carmen DeLavallade. 5/24: The Astons. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/18: Gene Ziegler with Wes McAfee and John Loehrke; Bob Stewart with Buddy Barnes. 5/19: Barbara Lea with Wes McAfee. 5/20: Irma Curry with Alan Simon. 5/21: Judy Kreston and David Lahm. 5/23: K.T. Sullivan with Buddy Barnes. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Montgomery, Plant and Stritch with *Make This City Ours Tonight,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through May: Billy Kirsch and Bucky Calabrese, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.--Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.--Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 5/18: Dorothy Frank. 5/19: Carol McAllister Stevens. 5/20: Walem and Tolan. 5/21: Gregori Grantham. 5/22: Jon Delfin. 5/23: Joe Monteleone with Ricky Ritzel. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/18: Anya Turner; Steve Gilden. 5/19: Stuart Marland; Lina Koutrakos. 5/20: Linda Strasser; Bruce Hopkins. 5/21: Steve Hayes; Bruce Hopkins. 5/22: Madame Vera Galupe-Borszkh of La Gran Scena Opers - Farewell Recital; Miss Lurain Penny. 5/23: Eileen Valentino. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

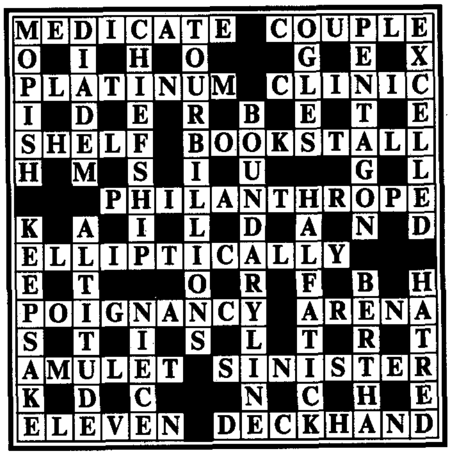
OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES



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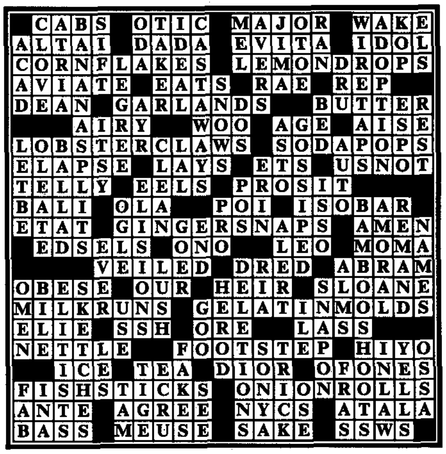

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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., May 18

3:00/WNCN—Hanson: Sym. No. 4; **Beethoven:** Sonata for Horn and Piano in F, Op. 17.

4:00/WNCN—Hotteterre: Suite No. 2; **Dvorak:** "Carnival" Ov., Op. 92.

WNYC—d'Indy: *Tableaux de Voyage.*

WQXR-AM/FM—Smetana: *My Country:* "From Bohemia's Meadows and Forests"; **Chopin:** Ballade No. 4 in F, Op. 52.

5:00/WNCN—C. P. E. Bach: Sym. in F; **Aguado:** Introduction and Rondo, Op. 2, No. 3.

6:00/WNCN—Telemann: Cto. for 3 Horns in D; **Various:** Elizabethan Consort Music.

7:30/WNYC—St. Paul Chamber Orchestra. John Nelson, conductor. **Mozart:** *Idomeneo:* Ballet Music; **Saint-Saëns:** Cello Cto. No. 2; **Zwilich:** Prologue and Variations.

8:00/WNCN—Britten: Sinfonia da Requiem, Op. 20; **Rossini:** Sonata for Strings No. 5 in E-Flat.

8:05/WQXR-AM/FM—Copland: *Rodeo;* **Strauss:** *Der Rosenkavalier:* Suite.

9:00/WNCN—Saint-Saëns: Cto. for Piano No. 5 in F, Op. 103, "Egyptian"; **Haydn:** Piano Trio in D.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Mimaroglu: *Still Life 1980;* **Clarke:** Viola Sonata.

Thur., May 19

3:00/WNCN—Holst: "Moorside" Suite; **Chopin:** Impromptu No. 2 in F-Sharp, Op. 36; **Tartini:** Sonata for Violin and Continuo in g, "The Devil's Trill."

4:00/WNCN—Smetana: *My Country:* "The Moldau."

WNYC—Grieg: "Lyric" Suite; **Bibalo:** String Qt.

WQXR-AM/FM—Shostakovich: *The Gadfly:* Romance and Intermezzo; **Boccherini:** Quartettino in G, Op. 44, No. 2.

5:00/WNCN—Bruch: Romance for Violin and Orch., Op. 42; **Dornel:** Trio Sonata in D, Op. 3, No. 2.

6:00/WNCN—Vivaldi: Cto. for Piccolo in c; **Dowland:** *Five Dances.*

7:30/WNYC—Honegger: Sonatina for Violin and Cello; **Martin:** *Piece in the Form of a Flamenco;* **Bley:** *440.*

8:00/WNCN—Mozart: Sym. No. 28 in C; **Kodály:** *Dances of the Marosszék.*

8:05/WQXR-AM/FM—Mozart: *The Marriage of Figaro:* Ov.; **Brahms:** Sym. No. 2 in D, Op. 73.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; violist Michael Tree. **Brahms:** Piano Qt. in g, Op. 25.

Fri., May 20

3:00/WNCN—Mendelssohn: Sonata for Piano No. 1 in E, Op. 6; **Debussy:** *Epigraphes Antiques.*

4:00/WNCN—Saint-Saëns: Sonata for Oboe, Op. 166; **Handel:** Trio Sonata in b, Op. 2, No. 1; **Mozart:** Sonata for Piano for 4 Hands in C.

WNYC—Nielsen: Sym. No. 3.

WQXR-AM/FM—Mozart: 6 German Dances; **Villa-Lobos:** *The Doll's Family.*

5:00/WNCN—Verdi: *Aida:* Ov.; **Corelli:** Cto. Grosso in B-Flat, Op. 6, No. 5.

6:00/WNCN—Naudot: Cto. for Recorder in G; **Gade:** Novelettes for Violin, Cello, and Piano, Op. 29.

7:30/WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Wagner: *Die Meistersinger:* Prelude to Act III; **Chopin:** Piano Cto. No. 1 in e, Op. 11.

8:30/WNYC—Cowell: *Vocalise;* **Stravinsky:** *Noces;* **Sondheim:** *Sunday Song Set.*

9:00/WNCN—Saint-Saëns: Sym. No. 1 in E-Flat, Op. 2; **Mozart:** *German Dances.*

9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Herbert Blomstedt, conductor; pianist André Watts. **Sibelius:** Sym. No. 4 in a, Op. 63; **Brahms:** Piano Cto. No. 1 in d, Op. 15.

Sat., May 21

10:00 a.m./WNCN—Schubert: Cto. for Harpsichord in G; **Glazounov:** Introduction and Dance of Salome, Op. 90.

WNYC—Wagner: *Faust:* Ov.; Piano Sonata, Op. 1; *Siegfried:* "Idyll."

10:04 a.m./WQXR-AM/FM—Hoffmeister: Duo for Violin and Viola in G; **Respighi:** *Old Dances and Airs,* Suite No. 2; **Bach:** Prelude and Fugue in a.

11:00 a.m./WNCN—Debussy: Qt. in g, Op. 10; **Verdi:** *I Vespri Siciliani:* Ballet Music.

11:04 a.m./WQXR-AM/FM—Prokofiev: *Dreams,* Op. 6; **Handel:** Organ Cto. No. 6 in B-Flat, Op. 7; **Strauss:** *Stimmungsbilder,* Op. 9.

11:05 a.m./WNYC—Wagner: *Wesendonck Lieder; Tannhauser:* Prelude to Act III.

12:00/WNCN—Schubert: Sonata for Piano in a, Op. 164; **Prokofiev:** Sym. No. 1 in D, Op. 25, "Classical."

WNYC—Wagner: *La Descente de la Courtille;* Piano Sonata, Op. 4; *Love Feast of the Apostles.*

1:00/WNCN—Berlioz: *Symphonie funèbre et triomphale,* Op. 15; **Bach:** Chorale Preludes.

1:04/WQXR-AM/FM—Stravinsky: *Pulcinella:* Suite.

2:04/WQXR-AM/FM—The Lyric Opera of Chicago. **Rossini:** *L'Italiana in Algeri* (Baltsa, Blake, Alaimo/Ferro).

5:00/WNCN—Debussy: *La Mer.*

5:04/WQXR-AM/FM—Vaughan Williams: Fantasia on a Theme by Thomas Tallis; **Locatelli:** Sonata No. 7 in A for Flute and Continuo; **Chopin:** Mazurkas, Op. 33.

6:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Robert Page, conductor. **Beethoven:** *Christ on the Mount of Olives;* **Verdi:** Four Sacred Pieces.

9:00/WNCN—Svendsen: Sym. No. 2 in B-Flat, Op. 15; **Fux:** Sinfonia for Recorder, Oboe, and Cello in F.

Sun., May 22

10:00 a.m./WNCN—"Classic Guitar." **Mignone:** Studies for Guitar, Nos. 1–5; **Villa-Lobos:** Cto. for Guitar; **Weiss:** *Tombeau sur la Mort de Mr. Comte de Logy.*

WNYC—Dvorak: Piano Qt. in D, Op. 23; **Janacek:** Suite, Op. 3.

11:00 a.m./WNCN—Vanhal: Cto. for 2 Bassoons and Orch. in F; **MacDowell:** Sonata for Piano No. 1, Op. 45, "Tragica."

WNYC—"Piano Plus 3," piano recordings featuring **Schumann's** Piano Qt. in E-Flat.

12:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24.

1:00/WNCN—Chicago Symphony Orchestra. Edo de Waart, conductor; violinist Itzhak Perlman. **Brahms:** "Academic Festival" Ov., Op. 80; **Schumann:** Sym. No. 4 in d, Op. 20.

1:04/WQXR-AM/FM—Bizet: Sym. in C; **Brahms:** Qnt. in f for Piano and Strings, Op. 34.

3:00/WNCN—Shostakovich: Qt. No. 8 in c, Op. 110; **Schroeter:** Cto. for Piano No. 3 in C, Op. 3.

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor. **Mozart:** Sym. No. 32 in G; Sym. No. 35 in D, "Haffner"; **Beethoven:** Sym. No. 3 in E-Flat, Op. 55, "Eroica."

4:00/WNCN—Krommer: Cto. for Oboe in F, Op. 37; **Smetana:** *Haakon Jarl.*

5:00/WNCN—Mozart: Cto. for Violin No. 4 in D; **Vaughan Williams:** *The Lark Ascending.*

6:00/WNCN—Liszt: Transcendental Etudes, Nos. 10–12; **Schumann:** Märchenbilder for Viola and Piano, Op. 113.

8:00/WNCN—Thomson: "River" Suite; **Tomasi:** Cto. for Trumpet.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Berlioz:** *Les Troyens:* Part II (Lindholm, Veasey, Vickers, Royal Opera House Orch./Davis).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; violinist Henryk Szeryng. Works by Villa-Lobos, Falla, and Foss.

Mon., May 23

3:00/WNCN—Siegmeister: "Western" Suite; **Schumann:** *Papillons,* Op. 2.

4:00/WNCN—Rossini: *William Tell:* Ov.; **Doppler:** "Casilda" Fantaisie for Flute and Harp.

WNYC—Stravinsky: Serenade in A.

WQXR-AM/FM—Liszt: Hungarian Rhapsodie No. 6 in D; **Ponchielli:** Capriccio for Oboe and Piano.

5:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11, No. 1; **Vivaldi:** Sonata for Oboe in c.

6:00/WNCN—Cimarso: *Serenade;* **Schubert:** March No. 2 in b; **Rodrigo:** *Música para un Jardin.*

7:30/WNYC—Bartok: Qnt. for Piano and Strings; **Henz:** *Mad Lady Macbeth;* **Colgrass:** *Light Spirit.*

8:05/WQXR-AM/FM—Moszkowski: Piano Cto. in E, Op. 59; **Mozart:** Divertimento in F for 2 Oboes, 2 Horns, and 2 Bassoons.

9:00/WNCN—Berlioz: *Harold in Italy,* Op. 16; **Chopin:** Nocturne in G, Op. 37, No. 2.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Carl St. Clair, conductor; pianist Cecile Licad. **Dvorak:** "Carnival" Ov., Op. 92; **Husa:** *Music for Prague, 1968;* **Ravel:** Piano Cto. in G; *Rapsodie Espagnol.*

Tue., May 24

3:00/WNCN—Mozart: Piano Trio in B-Flat; **Ibert:** *Ouverture de Fête.*

4:00/WNCN—Holborne: Suite; **Avison:** Cto. Grosso No. 9 in C; **Liszt:** Mephisto Waltz No. 1.

Koechlin: *La Course du Printemps.*

WQXR-AM/FM—Copland: "An Outdoor Ov."

5:00/WNCN—Susato: Suite for Brass.

6:00/WNCN—Tchaikovsky: *Voyevode,* Op. 78; **Haydn:** Trio for Baryton No. 71 in A.

7:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84.

7:30/WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Berlioz:** *Beatrice et Benedict:* Ov.; **MacDowell:** Piano Cto. No. 2; **Ravel:** *Daphnis et Chloe:* Suites.

8:05/WQXR-AM/FM—Bernstein: *West Side Story:* Symphonic Dances; **Poulenc:** *Gloria.*

9:00/WNCN—Mozart: Cto. for Piano No. 18 in B-Flat; **Tartini:** Cto. for Trumpet in D.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor; cellist Paul Tortelier. **Tchaikovsky:** Variations on a Rococo Theme for Cello and Orch., Op. 33.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, MAY 18–20 and 23–24

2 **WCBS** 975-4321
4 **WNBC** 664-4444
5 **WNYW** 535-1000
7 **WABC** 887-7777
9 **WWOR** (201) 330-2153
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13 **WNET** 560-2000
21 **WLIW** (516) 454-8866
31 **WNYC** 669-7800
H **HBO** 512-1208
M **CINEMAX** 512-1208
N **UPTOWN** 304-3000
S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Take Charge!*
H Fri.: *Courage*
Mon.: *Kids on Kids*
M Wed.: **Movie:** *The Collector*
Mon.: **Movie:** *The Fly*
S Wed.: **Movie:** *Gulliver's Travels*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Spiral Zone*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Wed.: *Survival Series*
Fri.: *The Woman Who Willed a Miracle*
Mon.: **Movie:** *The Phantom of the Opera*
Tue.: *Survival Series*
M Fri.: **Movie:** *Reveille With Beverly*
S Thu.: **Movie:** *The Saga of the Golden Bear*
Tue.: **Movie:** *My Demon Lover*

6:45 a.m.
4 News
21 *A.M. Weather*
M Tue.: **Movie:** *Lifeboat*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Smurfs*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Thu.: *Kids on Kids*
S Fri.: *Scorn of Women*

7:10 a.m.
M Thu.: **Movie:** *A New Leaf*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
M Mon.: **Movie:** *Close Encounters of the Third Kind*
S Wed.: *My Swedish Bombshell*
Mon.: *The Great American Music Video*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Just Between Friends*
Thu.: **Movie:** *Rappin'*
Fri.: **Movie:** *Moonlight*
Mon.: **Movie:** *Malcolm*
Tue.: **Movie:** *They Still Call Me, Bruce*
M Wed.: **Movie:** *Memories Never Die*
Fri.: *Crazy About the Movies:* "Elvis"
S Wed.: **Movie:** *Pretty in Pink*
Thu.: **Movie:** *J. Edgar Hoover*
Fri.: **Movie:** *The Secret of My Success*
Mon.: **Movie:** *The Gods Must Be Crazy*
Tue.: **Movie:** *Lucas*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Tue.: **Movie:** *Scene of the Crime*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Thu.: **Movie:** *Legal Eagles*
Fri.: **Movie:** *Love Me Tender*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *Benson*
31 *Body Electric*
H Thu.: *Tanner '88*
Fri.: *Philip Marlowe, Private Eye*
Mon.: *TV Around the World With George Plimpton*
Tue.: **Movie:** *Code Name: Emerald*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D*
11 *Twilight Zone*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Lucas*
Thu.: *Philip Marlowe, Private Eye*
Mon.: **Movie:** *Garbo Talks*
M Wed.: **Movie:** *Laura*
Mon.: **Movie:** *The Ox-Bow Incident*
Tue.: **Movie:** *First Comes Courage*
S Wed.: **Movie:** *Invitation to the Dance*
Thu.: **Movie:** *Heller in Pink Tights*
Fri.: **Movie:** *Arabesque*
Mon.: **Movie:** *Invitation to the Dance*
Tue.: **Movie:** *Union Depot*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
H Fri.: **Movie:** *Under the Rainbow*
M Fri.: **Movie:** *The Color Purple*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
H Thu.: **Movie:** *They Still Call Me, Bruce*
M Thu.: **Movie:** *Return of the Fly*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Tue.: *Tanner '88*
M Wed.: **Movie:** *Harum Scarum*
Mon.: **Movie:** *Brother Can You Spare a Dime?*
Tue.: **Movie:** *The Proud Ones*
S Tue.: *Fleetwood Mac*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *Easy Come, Easy Go* (1967). Elvis Presley.
Thu.: **Movie:** *Wild in the Country* (1961). Elvis Presley.
Fri.: **Movie:** *The Snows of Kilimanjaro* (1953). Gregory Peck.
Mon.: **Movie:** *The Enemy Below* (1957). Robert Mitchum.
Tue.: **Movie:** *Murder by Decree* (1979). Christopher Plummer.
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *The Ring of Truth*
H Wed.: *History of Tennis*
Mon.: *Philip Marlowe, Private Eye*
Tue.: *Philip Marlowe, Private Eye*
S Wed.: **Movie:** *Lucas*
Thu.: **Movie:** *Institute for Revenge*
Fri.: **Movie:** *The Trip to Bountiful*
Mon.: **Movie:** *Just Between Friends*

12:15
H Fri.: **Movie:** *Passions*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
H Thu.: **Movie:** *Garbo Talks*
M Thu.: **Movie:** *Local Hero*
S Tue.: **Movie:** *Institute for Revenge*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Japan*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
H Wed.: **Movie:** *Walk Like a Man*
Mon.: **Movie:** *Lucas*
Tue.: **Movie:** *My American Cousin*
M Wed.: **Movie:** *Bus Stop*
Tue.: **Movie:** *Sons and Lovers*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
M Fri.: **Movie:** *Scene of the Crime*
Mon.: **Movie:** *The Turning Point*
S Thu.: **Movie:** *Return of the Jedi*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
11 *Heathcliff*
31 Wed.: *Madeleine Cooks*
Thu.: *Locked Out of the American Dream*
Fri.: *America: The Second Century*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
H Fri.: **Movie:** *Reunion at Fairborough*
S Wed.: **Movie:** *The Gods Must Be Crazy*
Fri.: **Movie:** *Lady L*
Mon.: **Movie:** *The Secret of My Success*
Tue.: **Movie:** *Footloose*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Scooby Doo*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Wed.: *TV Around the World*
Thu.: **Movie:** *2010*
Tue.: **Movie:** *Light of Day*
M Wed.: **Movie:** *Ishtar*
Thu.: **Movie:** *Getting Physical*

2:45
H Mon.: **Movie:** *Passions*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Pizza Gourmet*
21 *Mister Rogers*
31 *Square One TV*
H Wed.: **Movie:** *A Challenge for Robin Hood*
M Fri.: **Movie:** *The Great Santini*
Tue.: **Movie:** *The Train Robbers*

3:30
5 *Real Ghostbusters*
11 *Tom and Jerry*
13 *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box*
M Mon.: **Movie:** *Tarawa Beachhead*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones* (except Thu.)
Thu.: **Baseball:** Mets vs. San Diego
11 *G.I. Joe*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
H Fri.: *Courage*
M Thu.: **Movie:** *Harry and Son*
S Wed.: *My Swedish Bombshell*
Thu.: **Movie:** *Wonderland Cove*
Fri.: **Movie:** *Huckleberry Finn*
Mon.: *Jennifer's Journey*
Tue.: *The Saga of the Golden Bear*

4:30
2 *People's Court*
5 *Double Dare*

11 *Transformers*
21 *Reading Rainbow*

31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *America Today*
Tue.: *Make a Home*

H Thu.: *Kids on Kids*
Fri.: *From Star Wars to Jedi*
Mon.: **Movie:** *Phantom of the Opera*
Tue.: **Movie:** *A Challenge for Robin Hood*
M Wed.: **Movie:** *Sheena*
Tue.: **Movie:** *Ishtar*
S Wed.: **Movie:** *Gulliver's Travels*
Mon.: **Movie:** *Wonderland Cove*

4:45
H Wed.: **Movie:** *Back to School*

4:50
M Mon.: **Movie:** *Sherlock Holmes and the Secret Weapon*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker* (except Thu.)
11 *Little House*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *The Sexual Brain*
Mon.: *Looking East*
Tue.: *Eye on Dance*
H Thu.: **Movie:** *Games Mother Never Taught You*
M Fri.: **Movie:** *Quarterback Princess*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Mon.: *Kids on Kids*

S Thu.: *The Great American Music Video*
Tue.: *Scorn of Women*

5:45
31 *News From City Hall*
H Fri.: **Movie:** *Return of the Jedi*

Weeknights, MAY 18–20 and 23–24

WED., MAY 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Beyond Calcium"
31 Italian programming (concludes at 8)
S **Movie:** *Pretty in Pink*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *My American Cousin*
M **Movie:** *Girl Happy*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Uninvited Guests." Explores unique wildlife hidden in the family home.

8:00
2 *Smothers Brothers Comedy Hour*
4 *Aaron's Way*
5 **Movie:** *Summer Rental* (1985). John Candy.
7 *Growing Pains*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *In Performance at the White House: Salute to Broadway—Showstoppers.* Some of the most memorable songs from Broadway musicals are featured in this special hosted by President and Mrs. Reagan; features Mary Martin, Dorothy Louden, and others.
31 *Dark Shadows*
H **Movie:** *Lucas*
M **Movie:** *The Boss' Wife*
N **Movie:** *The Quiet Earth*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline:* "Call-In On Crime." Features representatives from the police department, a criminal prosecutor, and the New York State Attorney General answering questions from viewers on the topic of crime.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *Unsolved Mysteries*
7 *Hooperman*
9 News
11 **Movie:** *Some Kind of Hero* (1982). Richard Pryor.
21 *An Ocean Apart.* Part I of a 7-part series dealing with the complex relationship between the United States and Great Britain over the past seven decades.
31 *Murder of a Moderate Man*
S **Movie:** *Rebel Love*

9:30
7 *Just in Time*
13 *American Playhouse: The Trial of Bernhard Goetz.* Part II of II. Interesting courtroom dramatization, based on the actual transcripts of the highly publicized trial.
M *Comedy Experiment*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 News
7 *China Beach*
9 **Baseball:** Mets vs. San Diego (concludes at 1 a.m., approx.)
21 *Mystery of the Zanoni.* A search for the wreckage of the Zanoni, a sailing ship lost off the Australian coast in 1867.
31 *The Sexual Brain*
H *The Hitchhiker*
M **Movie:** *Ishtar*
N **Movie:** *The Flaxfield*

10:30
13 *Philby, Burgess, and MacLean*
31 *Broadway Magazine*
H *On Location*
S *Don Rickles on the Loose*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: This Is Your Life.* Ralph Edwards surprises Mack Sennett and the Keystone Cops.
H **Movie:** *Hour of the Assassin*
S **Movie:** *Hot Times*

11:35
2 *Adderly*

11:50
M **Movie:** *Body Double*

MIDNIGHT
7 **Movie:** *Heroes* (1977). Henry Winkler.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*
N **Movie:** *Kismet*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Nova:* "The Plane That Changed the World"

12:45 a.m.
2 **Movie:** *Salvage I: Golden Orbit* (1979). Andy Griffith.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
S **Movie:** *An Officer and a Gentleman*

1:05 a.m.
H **Movie:** *Back to School*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
M **Movie:** *The Concrete Jungle*

2:00 a.m.
4 *Wil Shriner Show*
5 *Multitrim*
7 News
9 *Home Shopping Overnight*
11 *Keys to Success*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *McCloud: The Concret Jungle Caper*
7 **Movie:** *The Corsican Brothers* (1985). Cheech and Chong.
11 *A Celebration of Caring*
13 *Profiles of Nature*

2:45 a.m.
H **Movie:** *Hot Child in the City*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Thank You, Mr. Moto* (1937). Peter Lorre.
13 *Nature*
S **Movie:** *Sex Appeal*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
M **Movie:** *Malibu Express*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
13 *Innovation*

4:15 a.m.
H *History of Tennis*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Avengers*
11 *Twilight Zone*
13 *An Ocean Apart*
S *Brothers*

5:00 a.m.
11 *Focus on Success*

5:15 a.m.
H **Movie:** *Spiker*

5:20 a.m.
M **Movie:** *Ishtar*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-on One*
S *Tucker and the Horse Thief*

THU., MAY 19

6:00
2 4 7 News
5 *Three's Company*
9 Baseball, continued from 4 p.m.)
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Kidsports." Looks at the problems that plague child athletes and discusses alternative methods for children to have fun and get in shape.
31 Italian programming (concludes at 8)
M **Movie:** *The Proud Ones*
S **Movie:** *Outside Chance*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Phantom of the Opera*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "The Real Peter Rabbit"
H **Movie:** *They Still Call Me Bruce*
M **Movie:** *The Train Robbers*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Silent Rage* (1982). Chuck Norris.
7 *Probe*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Suzy*
S **Movie:** *J. Edgar Hoover*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "Suicide Survivors." Focuses on the families of suicide victims who must deal with the grief, guilt, and anger over losing a loved-one.
21 *This Old House*
31 *Eastenders*

9:00
2 **Movie:** *Promised a Miracle* (1987). Rosanna Arquette.
4 *Cheers*
7 **Special:** *Man and Woman*
9 *Morton Downey Show*
11 **Movie:** *D. C. Cab* (1983). Mr. T.
13 *In Performance at the White House: Showstoppers*
21 31 *Mystery!: The Black Tower*
H **Movie:** *Fast Times at Ridgemont High*
M **Movie:** *Indiana Jones and the Temple of Doom*

9:30
4 *Night Court*

10:00
4 *L.A. Law*
5 9 News
7 *20/20*
13 *The Real Julia: The Muriel Gardiner Story*
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *A Night Full of Rain*
S **Movie:** *Children of a Lesser God*

10:30
H *Tanner '88*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *Open House*
M **Movie:** *An Officer and a Gentleman*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Bless Me Father*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Goodbye Charlie* (1964). Debbie Reynolds.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Came a Hot Friday*
S **Movie:** *Outrageous Fortune*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Mystery of the Zanoni*

12:45 a.m.
2 **Movie:** *Love and Money* (1980). Ray Sharkey.
H **Movie:** *Code Name: Emerald*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:10 a.m.
M **Movie:** *Space Rage*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *Highlanders*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:05 a.m.
2 News

2:25 a.m.
H **Movie:** *Dream Lover*

2:30 a.m.
5 **Movie:** *Bloody Mama* (1970). Shelley Winters.
7 News
11 *Keys to Success*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *The Fly*

3:00 a.m.
4 *Hit Squad*
7 **Movie:** *You're in the Army Now* (1941). Jane Wyman.
11 *Lifestyles of the Rich and Famous*
13 *Discoveries Under Water*

3:30 a.m.
4 *Matchmaker*

:45 a.m.
S **Movie:** *House of 1,000 Pleasures*

:00 a.m.
4 *New Record Guide*
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.
13 *Innovation*

:15 a.m.
H **Movie:** *Wanted Dead or Alive*

:20 a.m.
M **Movie:** *The Big Chill*

:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
13 *Pride of Place*

:00 a.m.
5 *I Love Lucy*
S **Movie:** *Banning*

:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Monty Python*

FRI., MAY 20

:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Why Am I So Tired?" Examines the latest research on fatigue including interviews with sufferers, physicians, and support groups.
31 Italian programming (concludes at 8)
S **Movie:** *Memories Never Die*

:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Poltergeist II: The Other Side*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Swans"

:00
2 *Beauty and the Beast*
4 *Bloopers and Practical Jokes*
5 **Movie:** *Eye of the Needle* (1981). Donald Sutherland.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Monkeys"
31 *Washington Week in Review*
H **Movie:** *Extreme Prejudice*
M **Movie:** *Big Trouble in Little China*
N **Movie:** *The Gig*
S **Movie:** *The Secret of My Success*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Movie:** *I Saw What You Did* (1987). Shawnee Smith.
4 **Movie:** *Rambo: First Blood II* (1985). Sylvestor Stallone.
7 *Mr. Belvedere*
9 News
11 **Movie:** *Sixteen Candles* (1984). Molly Ringwald.
13 *Great Performances: The Cotton Club Remembered.* A reunion of some of the stars who performed at the famous Harlem nightclub, including Cab Calloway, the Nicholas brothers, and Adelaide Hall.
21 *Comrades:* "Baltic Chic." The efforts of a fashion designer to raise local fashion standards.
31 **Movie:** *Doctor Who*

9:30
7 *Slap Maxwell*

9:50
S *Comedy Club Network*

10:00
5 News
7 *20/20*
9 **Baseball:** Mets vs. Los Angeles (concludes at 1, approx.)
13 *On Stage At Wolf Trap:* "Maureen McGovern"
21 *The Real Julia: The Muriel Gardiner Story.* A look at the life of an American psychoanalyst who worked in 1930s Vienna helping scores of Jews and anti-Nazis escape the Hitler terror; examines the premise that Gardiner's life was the basis for Lillian Hellman's memoir, *Pentimento.*
H **Movie:** *Choke Canyon*
M **Movie:** *Reform School Girls*
N **Movie:** *Trouble in Mind*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
13 **Movie:** *Juliet of the Spirits* (1965). Sylva Koscina.
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
S *Poison*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
H *Live From London*
S **Movie:** *52 Pick-Up*

11:35
2 **Movie:** *Christine* (1983). Keith Gordon.
M **Movie:** *The First Nudie Musical*

MIDNIGHT
7 **Movie:** *Ben* (1972). Joseph Campanella.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *A Man and a Woman*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
21 **Movie:** *A Farewell to Arms* (1932). Gary Cooper, Helen Hayes. Beautiful film, based on Hemingway's classic anti-war novel about the love affair between a soldier and a nurse during W. W. I; Cooper and Hayes are magnificent.
H **Movie:** *Burglar*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*

1:15 a.m.
M *Eros America*

1:25 a.m.
S **Movie:** *Crazy Mama*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *I Love Lucy*
7 News
9 *Home Shopping Overnight*
11 *Keys to Success*
M **Movie:** *Death Before Dishonor*

2:15 a.m.
H **Movie:** *Opposing Force*

2:20 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *Banacek* (1974). George Peppard.
7 **Movie:** *The Bat* (1959). Vincent Price.
11 *Focus on Success*
13 *Profiles of Nature*

2:50 a.m.
2 **Movie:** *The Couple Takes a Wife* (1972)

2:55 a.m.
S **Movie:** *Until September*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Return of Mr. Moto* (1965). Henry Silva.
13 *American Playhouse: The Trial of Bernhard Goetz.* Part II.

3:35 a.m.
M **Movie:** *Warrior Queen*

3:55 a.m.
H **Movie:** *Extreme Prejudice*

4:00 a.m.
4 *Hit Squad*
5 *I Love Lucy*

4:10 a.m.
7 **Movie:** *Danger in Paradise* (1977). Cliff Potts.

4:15 a.m.
2 *Newsmakers*

4:30 a.m.
4 *Matchmaker*
5 *I Love Lucy*
11 *Twilight Zone*
13 *Philby, Burgess, and MacLean*

4:35 a.m.
S **Movie:** *Mrs. Barrington*

4:50 a.m.
2 **Movie:** *Heat Wave* (1974). Ben Murphy.

5:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *U.S. Farm Report*
M **Movie:** *Bullies*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News
13 *Monty Python*

MON., MAY 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "An Ancient Form of Care." Examines the growing popularity of acupuncture and other forms of folk and traditional medicine.
31 Italian programming (concludes at 8)
H **Movie:** *2010*
M **Movie:** *The Swarm*
S *The Cap*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S *The Great American Music Video*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Hang 'em High* (1968). Clint Eastwood.
7 *MacGyver*
9 **Movie:** *And Justice for All* (1979). Al Pacino.
11 *Hill Street Blues*
21 *Adventure:* "Dance of the Warriors." Two brothers journey to Indonesia's Komodo Island to film the man-eating Komodo dragon, witness ritual warfare in Sumba, and search for a tribe of headhunters in New Guinea.
31 *Dark Shadows*
H **Movie:** *Burglar*
M **Movie:** *Close Encounters of the Third Kind*
N **Movie:** *How the West Was Won*
S **Movie:** *P.O.W.—The Escape*

8:30
2 *Designing Women*
4 *Valerie's Family*
13 *Adam Smith*
31 *Eastenders*

9:00
2 **Special:** *Miss Universe Pageant*
4 **Movie:** *C.A.T. Squad* (1987). Steve James.
7 **Movie:** *Baby M* (1988). Part II of II. JoBeth Williams. (Part I, Sun., 5/22 at 9 p.m.)
11 **Movie:** *Zulu Dawn* (1979). Burt Lancaster.
13 *An Ocean Apart.* Part II of a 7-part series exploring the complex economic relationship between the United States and Great Britain over the past seven decades.
21 *Palace of Dreams.* Poignant story of a young writer living in Sydney, Australia during the Depression.
31 *Playing Shakespeare.* Director John Barton and members of the Royal Shakespeare Company examine how Shakespeare is brought to the stage; also, a look at the Elizabethan passion for words and the richness of their language.

9:30
S **Movie:** *An Officer and a Gentleman*

10:00
5 News
13 *Moyers: Joseph Campbell and the Power of Myth*
31 *Poldark*
H *America Undercover:* "Execution"

10:30
9 News
M **Movie:** *Aliens*

10:40
21 *Keep It in the Family*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Oxbridge Blues: That Was Tory*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
H **Movie:** *Deadly Friend*
N **Movie:** *Gun Crazy*

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics: Do You Trust Your Wife?* Stars Edgar Bergen and Charley McCarthy.

11:35
2 *Hunter*

11:45
S **Movie:** *The Secret to My Success*

MIDNIGHT
7 **Movie:** *The Pride and Passion* (1957). Frank Sinatra.
11 *Star Trek*
13 *Mystery!: The Black Tower*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*
N **Movie:** *The White Sheik*

12:35 a.m.
H **Movie:** *Fast Times at Ridgemont High*

12:45 a.m.
2 **Movie:** *Stone Pillow* (1985). Lucille Ball.

12:50 a.m.
M **Movie:** *The Concrete Jungle*

1:00 a.m.
5 *Keys to Success*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:40 a.m.
S **Movie:** *Something Wild*

2:00 a.m.
4 *Wil Shriner Show*
5 *World Vision*
9 *Home Shopping Overnight*
11 *Celebration of Caring*

2:05 a.m.
2 News

2:10 a.m.
H **Movie:** *Eat and Run*

2:30 a.m.
5 **Movie:** *McMillan: Requiem for a Bride* (1974). Rock Hudson.
11 *Keys to Success*
13 *Profiles of Nature*

2:40 a.m.
7 News
M **Movie:** *The Swarm*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Bowery Champs* (1944). Leo Gorcey.
13 *Nova*

3:10 a.m.
7 **Movie:** *Yankee Pasha* (1954). Jeff Chandler.

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
H **Movie:** *Burglar*
S **Movie:** *Rebel Love*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 *Twilight Zone*
13 *Masterpiece Theatre: Lord Mountbatten—The Last Viceroy*

4:40 a.m.
M **Movie:** *A Villa in the Country*

5:00 a.m.
7 *Branded*
11 *Focus on Success*

5:10 a.m.
M **Movie:** *Getting Even*

5:20 a.m.
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

5:25 a.m.
H *Philip Marlowe, Private Eye*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., MAY 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
13 *Degrassi Junior High*
21 *Bodywatch:* "Foot Problems"
31 Italian programming

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Daffy Duck's Movie*
M **Movie:** *Bus Stop*
S **Movie:** *My Demon Lover*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Wilderness Aircraft." Looks at the aircraft used in aiding wildlife.

8:00
2 *Bugs Bunny Special*
4 *Matlock*
5 **Movie:** *The Long Hot Summer* (1985). Part I of II. Don Johnson.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "The Magic of Special Effects." A behind-the-scenes look at the art of illusion in Hollywood focusing on three films—*Return of the Jedi, Indiana Jones,* and *2010.*
31 *Dark Shadows*
H **Movie:** *The Wind*
M **Movie:** *The Color Purple*
N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Footloose*

8:30
2 *Charlie Brown Special*
7 *Who's the Boss?*
9 *Entertainment Tonight*
13 *Innovation*
31 *Eastenders*

9:00
2 **Movie:** *Nightmare at Bittercreek* (1987). Lindsay Wagner.
4 **Movie:** *Desperado* (1987). Alex Arthur.
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *Ghost Story* (1981). Fred Astaire.
13 *Nova:* "Mystery of the Master Builders." A tour of some of the most beautiful structures in the world including Notre Dame and St. Paul's Cathedral.
21 *Smithsonian World*
31 *The Prisoner*

9:30
H **Movie:** *They Still Call Me, Bruce*

10:00
5 9 News
7 *thirtysomething*
13 *Frontline*
21 *Monuments to Failure: America's Prison Crisis.* Examines the crisis faced by state prison systems which are suffering economically because of the increasing prison population.
31 *Open All Hours*
N **Movie:** *Wife vs. Secretary*
S **Movie:** *Down and Out in Beverly Hills*

10:30
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Intercom:* "Living With Schizophrenia." An interview with two schizophrenics who reveal the sorrow and pain of having to live with this mental illness.
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
H *Tanner '88*
M **Movie:** *Ishtar*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics: $64,000*
N **Movie:** *Wings*

11:35
2 *Diamonds*
H **Movie:** *Light of Day*

11:45
S *Fleetwood Mac*

MIDNIGHT
7 **Movie:** *Up the Down Staircase* (1967). Sandy Dennis.
11 *Star Trek*
13 *Adventure*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Adventure*

12:45 a.m.
2 **Movie:** *Confessions of a Married Man* (1983)
S *Poison*

12:50 a.m.
M **Movie:** *Vendetta*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
S **Movie:** *Until September*

1:25 a.m.
H **Movie:** *Extreme Prejudice*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Look at Me Now*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:20 a.m.
M **Movie:** *River's Edge*

2:30 a.m.
5 **Movie:** *The Norseman* (1978). Lee Majors.
7 News
11 *Focus on Success*
13 *Profiles of Nature*

2:55 a.m.
S **Movie:** *Crazy Mama*

3:00 a.m.
4 *Hit Squad*
7 **Movie:** *Condor* (1984). Ray Wise.
11 **Movie:** *Docks of New York* (1945). Leo Gorcey.
13 *Odyssey*

3:15 a.m.
H **Movie:** *The Imagemaker*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
M *Comedy Experiment*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Frontline*
S *Don Rickles on the Loose*

4:35 a.m.
M **Movie:** *Deliverance*

4:50 a.m.
H **Movie:** *The Wind*

5:00 a.m.
5 *I Love Lucy*
11 *At the Movies*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Tony Brown*
S **Movie:** *Lucas*

Weekend, MAY 21–22

SAT., MAY 21

6:00 a.m.
5 *Gilligan's Island*
7 *New York Views*
9 *Comic Strip*
13 *Excercise With Billie*
H **Movie:** *Warriors of the Wind*
S **Movie:** *Footloose*

6:30 a.m.
2 *Patchwork Family*
4 *Fight Back*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Comrades*
21 *Sesame Street*
M **Movie:** *Sheena*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*
H **Movie:** *My American Cousin*
S **Movie:** *36 Hours*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *Three Stooges*
11 *Captain Power*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *Wonderworks*
M **Movie:** *What's Up Doc?*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
H **Movie:** *Light of Day*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line*
21 *Mystery of the Zanoni*
31 *Body Electric*
S **Movie:** *The Train Robbers*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*
M **Movie:** *Sweet Dreams*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
H *Philip Marlowe*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Campus Man*

12:30
4 *I'm Telling*
7 *Health Show*
21 *This Old House*
H *Survival Series*
M **Movie:** *My Friend Flicka*

1:00
2 *Young Universe*
4 *Young People's Special*
5 *Huckleberry Hound*
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *Terror of Mechagodzilla* (1978)
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*

1:30
2 *Guinness Records*
4 *Countdown to '88*
7 **Movie:** *Guess Who's Sleeping in My Bed* (1979)
13 *Make Yourself at Home*
21 *French Chef*
H **Movie:** *Daffy Duck's Movie*

2:00
2 **Golf:** Colonial Invitational and **Basketball:** NBA Playoff Game (concludes at 6, approx.)
4 **Golf:** Mazda Championship
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
M **Movie:** *Memories Never Die*
S **Movie:** *Lucas*

2:30
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*

3:00
4 **Baseball:** Chicago vs. Detroit
5 **Movie:** *Escape From the Planet of the Apes* (1971)
7 *Professional Bowlers*
9 *Knightrider*
11 **Movie:** *St. Ives* (1976). Charles Bronson.
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
H **Movie:** *Million Dollar Mystery*

3:30
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*

3:45
M **Movie:** *The Bounty*

4:00
9 *Knightrider*
21 *Woodwright's Shop*
31 *TV Brazil*
S **Movie:** *Pretty in Pink*

4:30
7 *Wide World of Sports:* "The Preakness Stakes"
13 *Nova*
21 *This Old House*
31 *Broadway Magazine*
H *History of Tennis*

5:00
5 Wrestling
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *On Stage at Wolf Trap*

5:30
13 *Newton's Apple*
21 *Doctor Who*

5:45
H **Movie:** *The Mission*

6:00
2 *The People*
4 7 News
5 *Small Wonder*
9 *A-Team*
11 *Charles in Charge*
13 *Nature*
31 *European Journal*
M **Movie:** *Sheena*
S **Movie:** *Footloose*

6:30
2 4 7 News
5 *What's Happening Now?*
11 *Bustin' Loose*
31 *Hello Austria*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *T and T*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Oakland
13 *Wild America*
31 *Eye on Dance*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare*
7 **Movie:** *The Swiss Family Robinson* (1960)
9 **Movie:** *The Untouchables: Scarface Mob*
13 *Adventure*
21 *Man About the House*
31 *Masterpiece Theatre: Lord Mountbatten*
H **Movie:** *Light of Day*
M **Movie:** *Bachelor Party*
N **Movie:** *A Man and a Woman: 20 Years Later*
S **Movie:** *Campus Man*

8:30
4 *227*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*

5 *Dirty Dozen*
13 *Mystery!: The Black Tower*
21 *Executive Stress*
31 *Secret Agent*

9:30
4 *Amen*
21 *Bless Me Father*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *Film on Film:* "Impressions of Garland"
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *River's Edge*
N **Movie:** *Fearless Vampire Killers*
S *Fleetwood Mac*

10:30
5 *Werewolf*
9 *Benny Hill*
11 News
21 *Solo*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *Thousands Cheer* (1943). Judy Garland.
21 *Monty Python*
31 *World TV Presents*
H **Movie:** *Salvador*
S **Movie:** *Caged Heat*

11:30
4 *Saturday Night Live*
5 **Movie:** *Bataan* (1943). Robert Taylor.
7 News
11 **Movie:** *Enter the Dragon* (1973). Bruce Lee.
21 *Heimat*

11:45
2 *D.C. Follies*
7 **Movie:** *Return to Macon County* (1975)
M **Movie:** *Creepshow 2*

MIDNIGHT
N **Movie:** *River's Edge*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
S **Movie:** *Down and Out in Beverly Hills*

12:45 a.m.
2 **Movie:** *Hunter* (1971). John Vernon.

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*
H **Movie:** *Hour of the Assassin*

1:10 a.m.
13 **Movie:** *Million Dollar Legs* (1932). W.C. Fields.

1:15 a.m.
M **Movie:** *Demon of Paradise*

1:30 a.m.
5 **Movie:** *Objective Burma!* (1945). Errol Flynn.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:35 a.m.
7 **Movie:** *The Lawless Breed* (1953). Rock Hudson.

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping*
11 News

2:15 a.m.
13 **Movie:** *Christmas in July* (1940). Dick Powell.
S **Movie:** *Steele Justice*

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Tales From the Darkside*

2:35 a.m.
H **Movie:** *Wimps*

2:45 a.m.
M **Movie:** *Malibu Express*

3:00 a.m.
2 *D.C. Follies*
4 **Movie:** *Warkill*
11 *Solid Gold*

3:20 a.m.
7 **Movie:** *The Offence* (1973). Sean Connery.

3:30 a.m.
2 News
13 **Movie:** *Cheers for Miss Bishop* (1941). Martha Scott.

3:55 a.m.
S **Movie:** *Lucas*

4:00 a.m.
11 **Movie:** *Sherlock Holmes and the Pearl of Death* (1944)

4:10 a.m.
2 **Movie:** *Steps* (1976). Irene Papas.

4:15 a.m.
5 *Can You Be Thinner?*
H **Movie:** *Stitches*

4:30 a.m.
M **Movie:** *Hard Ticket to Hawaii*

4:42 a.m.
5 *I Love Lucy*

5:00 a.m.
4 **Movie:** *Made for Each Other* (1939). Carole Lombard.
13 *The Real Julia*

SUN., MAY 22

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *American Anthem*
S *My Swedish Bombshell*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M *Comedy Experiment*
S *Mom and Dad Can't Hear Me*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *Oh Men! Oh Women!*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *Starchaser*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Will Success Spoil Rock Hunter?*

9:00 a.m.
2 *Sunday Morning*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *At the Earth's Core* (1976)
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *The Mosquito Coast*

9:30 a.m.
11 *Puttin' On the Hits*
21 *Reading Rainbow*
S **Movie:** *Return of the Jedi*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Speedway*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Over 17 Not Admitted*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week*
H **Movie:** *Reunion at Fairborough*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Degrassi Junior High*
21 *Wall $treet Week*
M **Movie:** *Amazing Grace and Chuck*

NOON
2 *The People*
4 *Essence*
5 **Movie:** *Pollyanna* (1960). Haley Mills.
9 **Movie:** *Battle of the Bulge* (1966). Henry Fonda.
11 **Movie:** *One Night in the Tropics* (1940). Abbott and Costello.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *2010*

12:30
2 *World of Guinness Records*
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Basketball:** NBA Playoff Game and **Golf:** Colonial Invitational (concludes at 6, approx.)
4 **Golf:** Mazda Championship
7 *Like It Is*
13 *An Ocean Apart*
21 *Nature*
H *America Undercover:* "Drunk and Deadly"

1:30
11 **Movie:** *Clash of the Titans* (1981). Laurence Olivier.
M **Movie:** *The Man Who Saw Tomorrow*

2:00
7 *Ebony/Jet Showcase*
13 **Movie:** *Mark of Zorro* (1920). Douglas Fairbanks.
21 *Masterpiece Theatre: Lord Mountbatten*
31 *Window On World TV*
H **Movie:** *Games Mother Never Taught You*
S **Movie:** *The Comedians*

2:30
7 **Racing:** Winston Stock Car Race

3:00
4 **Boxing:** To be announced
5 **Movie:** *Will Penny* (1968). Charlton Heston.
21 *The Collectors*
M *Comedy Experiment*

3:30
9 *This Week in Baseball*
21 *Madeleine Cooks*
H **Movie:** *The Gospel According to Vic*
M **Movie:** *Laura*

4:00
4 *Sportsworld*
9 **Baseball:** Mets vs. Los Angeles (concludes at 7, approx.)
11 **Movie:** *Critters* (1986). Dee Wallace Stone.
13 **Movie:** *The General* (1926). Buster Keaton.
21 *Great Chefs of the West*
31 *Tony Brown's Journal*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*
S *Comedy Spotlight*

5:00
5 **Movie:** *Columbo*
7 *Spirit of Adventure*
21 *Nova*
31 *Eye on Dance*
H **Movie:** *Just Between Friends*
M **Movie:** *Brighton Beach Memoirs*

5:30
13 *Currents: Suicide Survivors*
31 *Looking East*
S **Movie:** *Return of the Jedi*

6:00
2 4 7 News
11 **Movie:** *The Enforcer* (1976). Clint Eastwood.
21 *Adventure*
31 *Images/Imagenes*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Aaron's Way*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *The Valachi Papers* (1972). Charles Bronson.
13 *Wonderworks*
21 *Louisiana Cookin'*
31 *Ain't Nothin' but the Blues*
H **Movie:** *American Anthem*
M **Movie:** *Harry and Son*

7:30
21 *House For All Seasons*

8:00
2 *Murder, She Wrote*
4 **Special:** *Family Ties*
5 *America's Most Wanted*
7 *That's Incredible! Reunion*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Gray Areas*
S **Movie:** *Outrageous Fortune*

8:30
5 *Married With Children*
21 *Hometime*
N **Movie:** *Swimming to Cambodia*

9:00
2 **Movie:** *My Father, My Son* (1988). Karl Malden.
4 **Movie:** *The Incredible Hulk Returns* (1987)
5 *Garry Shandling*
7 **Movie:** *Baby M* (1988). Part I of II. JoBeth Williams.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Lord Mountbatten*
21 *Nature*
31 *Australian Movie*
H **Movie:** *The Mosquito Coast*
M **Movie:** *Amazing Grace and Chuck*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 11 News
13 *Yes, Minister*
21 *Mystery!: Black Tower*
N **Movie:** *Always*
S **Movie:** *Bachelor Party*

10:30
5 *Current Affair Extra*
9 To be announced
11 *Carson's Classics*
13 *Good Neighbors*
31 **Movie:** *The Gorilla* (1939)

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *New Television*
21 *The Casebook of Sherlock Holmes*
H *Glory Years*
M **Movie:** *Running Scared*

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*
H *Glory Years*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Death Ship* (1980). George Kennedy.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: The Cotton Club Remembered*
H **Movie:** *Omega Syndrome*
N **Movie:** *Wanda*
S **Movie:** *A Room With a View*

12:30 a.m.
4 *Speaking of Everything*

12:40 a.m.
M **Movie:** *Hardbodies 2*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
13 *On Stage at Wolf Trap*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes*
11 News

1:35 a.m.
H **Movie:** *Wanted dead or Alive*

1:50 a.m.
7 **Movie:** *Brother Rat* (1938). Ronald Reagan.

2:00 a.m.
2 News
4 *Bob Uecker*
5 *St. Jude*
9 *Home Shopping*
11 *At the Movies*
13 *In Performance at the White House*
S *Comedy Spotlight*

2:20 a.m.
M **Movie:** *The Boss' Wife*

2:30 a.m.
4 *Hardcastle*
11 **Movie:** *An Unmarried Woman* (1978)

3:00 a.m.
5 *Mission Impossible*
13 *Monty Python*
S **Movie:** *Hot Times*

3:25 a.m.
H **Movie:** *Open House*

3:30 a.m.
4 *Visiones*

3:35 a.m.
7 **Movie:** *Love Among the Ruins* (1975). Katharine Hepburn.

3:45 a.m.
M **Movie:** *Big Trouble*

4:00 a.m.
4 *First Estate*
5 *East End Kids*

4:25 a.m.
S **Movie:** *Mom and Dad Can't Hear Me*

4:30 a.m.
11 *Twilight Zone*

5:00 a.m.
11 *Twilight Zone*

5:05 a.m.
H *America Undercover*

5:15 a.m.
M *Comedy Experiment*

5:25 a.m.
S **Movie:** *2010*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT

Manhattan

Lux Bldg-24 hr drmn, dec furn 1BR, hi vu, hlth club/pool, $1900/mo - 212-496-6975.

APARTMENT/HOUSE TO SHARE

To Share—Elegant upper east side apt, 2 BR, 2 bth, with frequently absent, traveling female prof'l, domestic help included. Ask for Jean Green 212-644-1700.

APARTMENT/HOUSE WANTED

Executive—Desires 2 or 3 bedroom, prime East Side apartment. Long-term lease or purchase acceptable. Must be move-in condition with fine views and high up. Submit complete details and floor plan. Brokers protected. Principal - P.O. Box 1511, NY, NY 10101

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

APARTMENT/HOUSE EXCHANGE

BELGIUM APT EXCHANGE
Lux 4000', 5BR, 3 1/2 bth in Antwerp's finest bldg. 3 terr on park, 20 min from Brussels. **SEEKING** smaller lux apt for long-term exchg on Manhattan's Upper E or W Side (60-90 Sts). Call: (212)-496-0867.

LA Family—With 5-BR house overlooking LA Basin, on the exclusive Palosverdes Peninsula. Looking for exchange during summer with family, from LI area pref'd. 213-715-6196 - Julie.

Trade—We need a 3 BR, 3 bth apt in the City for 1 yr. Will trade our 4 BR, 3 1/2 bth, brick Georgian on 3 plus acres, in Ridgefield Conn. 203-431-8295

COOPERATIVE/CONDO

Manhattan

Bleeker St—Margin call. Must sell! Lrg, quiet, sunny duplx. $275K or best offer. Call 212-977-4470 wkdys after 9:30 am.

Almost Sutton Place—1 BR. $210K. Also Birchwood Towers/Forest Hills. 29th flr, huge studio. $110K. Both negotiable.
Call: 212-755-1292 after 7:00 pm.

E. 13th—Amer. Felt Bldg. 1030 sq ft loft-condo, curved glass brk wall separates BR, lux bth, lrg kit, w/d. $350,000. CC $556. Ownr 212-415-3182 day/212-420-1065 eve.

EXECUTIVE PENTHOUSE
E 70's Duplex Condo, terr, fab vus & mint exc bldg, gar, furn op, $900Ms J. Summers
212-355-3550
THE CORCORAN GROUP

Brownstone Bargain—E. 85th St. Must sell, lrg 1 BR, WBF, wood flrs, hi ceilings. Charming $195K. Owner 212-288-2674

GOTHIC MASTERPIECE
Museum block, W. 70's, 8 Rooms - 3200 sq ft, 18' ceils, 3 BR, FDR, wbf in LR, 3 1/2 bths. Paris Themmen 212-355-3550/
H 212-678-1161
THE CORCORAN GROUP

COOPERATIVE/CONDO

Nassau-Suffolk

Merrick—Brand new, spacious, pvt end unit. 2 BR, 2 1/2 bth, gar, skylights, full hi bsmt, extra appliances/tile/electrical. Mins from LI finest beaches & malls. Low taxes/maint. By owner $250,000. 516-483-1553

COOPERATIVE/CONDO

Westchester

DOBBS FERRY
Unique Brownstone Condominium
Mod EIK, 3 BR & libr, LR w/fplc, DR, French doors to brick patio, 2 1/2 bths, 5x7 whirlpool, sauna, steam, bsmnt, garage, alarm system, and many other features. Short walk to RR, private community, pool, tennis.......................................$459,000.
Condo Mart
914-761-2200 **212-671-1114**

HOUSE

Nassau-Suffolk

PORT WASHINGTON SANDS POINT
33 mins to Midtown. Call for Free Insiders Guide/Brochure to area. Federal Colonial in top area $439,900. Historic Victorian/Colonial circa 1880, with companion cottage $540,000. Others from $250,000.
Harbour Town Rlty Toll Free
1-800-562-3377 or 516-883-0990

So Amityville—Brand new waterfront Townhouse, Timber ridge pvt community, 3 BR-2.5B-jacuzzi-sknlr/wbf-wet bar eur k-many extras-by owner-ask $375K Open House Sat-Sun 1-5 16 Victoria Dr. Day 516-228-9022 PM 516-826-1494

Southampton—Lovely 3 BR, 2B, Contemp on 2/3 A. Wooded, pvt. $227,500. Many others! All price ranges!
Ask For Bill Kapcoe
Merrill Lynch Rlty 516-283-8866

HOUSE

Rockland

NEW CITY, NY—A "Feng Shui" house. Completely private villa with round pool & helper's hut. Harmonious proportions & orientation, conceived & executed by artist. Wild flower gardens, brook, waterfall & atmosphere of past, present & future tranquility. 2 1/2 acres, surrounded by 52-acre protected wildland.
25 miles to NYC $575,000
MASON SAMETT 914-359-4940

HOUSE

Connecticut

Westport Commuter's Dream—Center Hall Colonial, 3 lrg BRs, 2 bths, lrg LR with frpl, DR, full bsmt, EIK, large deck w/seating. On 1/2 acre. Walk to train, 3 miles to beach & town. Low taxes, major appliances incl. $347,000. 203-227-4621

COUNTRY PROPERTY

For Sale/Rent

A GEM ON 8 PRIV ACS
QUIET PRESERVE! WATER, NATURE, HOME Astride a Plateau, Immac, No Worry, Sun Drenched 3 Bdr, 2 B Home, Great Rm w Stone Wall Fpl. **PLUS** Overlk Your Spring Fed Swim Pond! $225,000!
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Ellenville, NY—2 BR A-frame, Contemp, wooded, 2.2 acres. $90,000. Owner: 201-335-4721

Selling A Home?

Advertise in NEW YORK's Town and Country Properties.
Place your ad on Tuesday and see it in print on Monday.
Line listings: $27.00 per line, flat rate, 2-line minimum.
Display: $400 per inch, one time insertion.

Call Nancy Engberg 212-971-3155

Red Hook Contemp On 3.89 Acres
Grow your own apples & enjoy from your porch 60 miles panoramic vus of Catskill Mts. Cathedral entranceway, 3 BR, den ovrlkng 2-story LR, fplcs in LR & MBR suite, sun rm, 2-car gar. Additional 58 acres available. Must see! $385,000.
Call Owner 212-877-2520.

HILLTOP CHURCH
Transformed into a one-of-a-kind home. 30x40' wood-panelled LR, vaulted ceilings, stained glass windows. 2 full baths, 2 extra lge BRs, mod kitchen - plus
DEEDED LAKERIGHTS
$210,000
SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 914-439-5624

Ulster Co./Phoenicia, NY—Historic 15 rm, 3 bth, 2 kit, 7 BR house. Perfect B&B, 1 1/2 acres, stream & views. $95,000.
Call: 914-688-7301 after 6 pm.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425' oceanfrt & 25 acres between Halifax & Yarmouth. $49,500.
Owner financed. Brad 718-358-1658.

Roxburry, CT—Brand new, luxury house, 4300 sq ft on 3 acres - spectacular views & beaut sunsets. $650,000. Call: Owner 212-883-3197 or Builder 203-354-8550.

Suffren, NY—Glass Contemp. Priv. wooded 6 A $770K. Broker 914-357-7737.

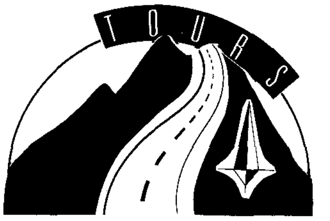
Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC.
$295,000. Owner 212-644-3010.

OCEAN FRONT
Unusual Prince Edward Island - Canada's undiscovered gem - 2 acres prime waterfront properties offering beach, woods, clearings, warm salt water, fertile soils and fantastic views. Priced at $30,000 US, makes Prince Edward Island one of the best waterfront investments in the Northeast. Private financing with 10% down; balance 10 years at 11% interest or $368.20 monthly. **ALSO** 1 acre water view with deeded access, priced at $12,000 to $18,000 US *with private financing.*
PHONE 902-436-7236

NEW YORK HOT!
NEW YORK Magazine's SUMMER PLEASURES double issue covers this season's "HOT" summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events. Don't miss your chance to advertise in the issue that is certain to be a reference book all summer long!
ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

BIG TRAVEL SAVINGS!
Up to 60% discount on short notice travel.
Air only, cruises & tours. Example:
LONDON/air only/rt $298. PARIS/air & hotel/$599. ACAPULCO/package/$449. CARIBBEAN cruise/air/$729. HONG KONG & BANGKOK/package/$1459.
Call MOMENTS NOTICE, INC.,
40 E. 49th St. NYC 10017. 212-486-0503.

Discounts On All—Tour, safari, cruise & vacation pkgs. Doelker, Inc. 212-888-7596.

Grand Bahama Island Vacation—Air, 3 nights beach resort, all meals, drinks, golf, water sports. $539 pp, dbl. July 21-24. Special Excursions **201-347-8511.**

SINGLES TRAVEL!
Come to a complimentary reception and presentation on AJCongress Summer '88 tours for Singles, under 40-45 years, to Israel, Spain and the Orient; 15 E. 84th St., **Wed May 18, 6-8pm. RSVP: 212-879-4588.** The AJCongress International Travel Program is a membership service of the American Jewish Congress.

T.A.N.D.U. World Jewish Singles Club Present: A Summer '88 Program. Trips for 9-15 days. Israel in July thru Sept. Spain in June. Italy, Poland, Hungary & France in July. Yugoslavia & Hungary in August. For registration & info: Galo Worldwide Travel & Tours. 501 5th Ave, NYC 10017. **212-370-0555. 1-800-USA-GALO.**

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare $250 r/t. Resv & info: 718-291-3000; Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES ASIA & EUROPE
Tokyo $695. Hong Kong $700. London $390. Paris $420. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

Travel Advertisers—An ad in NEW YORK's TRAVEL section reaches 1.6 million readers who have a passion for travel. 212-971-3155. Source: 1987 SMRB.

FLY 1st CLASS
UP TO 80% OFF!
EUROPE/ORIENT/AUSTRALIA
HAWAII/DOMESTIC/S. AMERICA
Traveler's Choice
Nationwide
THE NATIONS #1 BROKER
212•983•8900
800•458•6278
Fax•212•986•0979
141 E. 44th St., Suite 712
New York, NY 10017
TRAVEL AGENTS WELCOME

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

SOUTH FLORIDA CRUISES, INC.
TREMENDOUS SAVINGS
ON ALL MAJOR CRUISE LINES
CALL NOW
TOLL-FREE
1-800-327-SHIP
Open 7 days, Weekday eves.

SEASONAL RENTAL

East Hampton, Off 3 Mile Harbor—Lrg pvt rm w/bth in spac mod hse w/pool. All amenities, kit privileges, walking distance to bay & marina, beaut wooded 1 acre spot. 1 or 2 women pref. Nonsmokers. Memorial day thru Sept. $15,000. Also studio apt $10,000. Weekdays call: Millicent 212-983-4770.

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The fun. Daily & weekly rentals. **516-583-8870.**

Hamptns, Caffrey House—C.1889 seaside inn, Shinnecock Bay. Priv beach, dock & bar. Seas or wkd. E.Quogue. 516-728-1327

Nantucket Island—Ocean front, pvt beach, 3 BR home, season $18,000 or mnthly. Call 212-582-0366 or 203-643-1373

Misquamicut Beach RI—Lovely 3 BR cape, 22 ft deck, big yard, pass to private beach, close to Watch Hill & Mystic. 10 minutes from Amtrak, June 11-Sept 11 $6000. 1/2 season $4000. 212-427-1820

Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

NEW PALTZ, NY **1 1/2 hrs NYC**
Cozy 2BR on wooded acr. Nr Lake Mohonk. Heated pool among lush trees. Plus: jacuzzi, fplc. From Aug, wk or mo. $2,500 mo, utilities extra. 212-722-4820.

Provincetown—On beach, new home, spectacular views, 2 decks, sleeps 4, pkng, $900/week. 617-862-9579, Mon-Fri eves.

Watermill (Southampton) Share Hse—3 BR, WBF, lrg common area, deck. Be part of the fun! May 23-Sep 11. $1500-$2000. 212-980-8323, Eve.

Watermill—Beautiful, charming 4 BR, deck, nr beach, 25-35, $3000 full share. 1/2 shares avail. 212-362-8528 or 212-662-9109

West Hampton Beach—Oceanfront Studio, $11,000. 516-473-7614.

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. Lynn **516-371-4000.**

NEW YORK HOT

NEW YORK Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

NEW YORK's 1.6 million readers, with a median household income of $38,980, look forward to summer, and SUMMER PLEASURES.

ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155
Source: 1987 SMRB

BED & BREAKFAST
New York

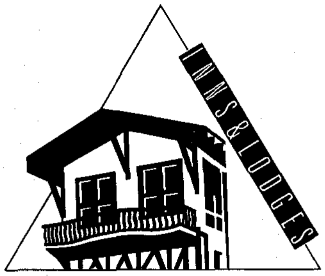
B & B US—Elegant exquisite 1BR, exclusive neighborhood (E.80's). 212-879-2276

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina. 212-673-3816 or 516-329-0760

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

INNS AND LODGES
Cape Cod

Chatham Town House Inn—1881, built by Capt D W Nickerson. Nautical 22rms w/priv bth. Famous home-cooked bkfst incl. Walk to beaches & Main St. activities. 2 fplc cottages. 3 diam AAA. 617-945-2180



INNS AND LODGES
New York

The Village Latch Inn - Southampton
Elegant 37rm, 5acre resort-hotel. Great loc. Plus — rent your own mansion for celebrations & corp outings. **516/283-2160.**

INNS AND LODGES
New Jersey

Keswick Inn—Hist Ocean Grove. Mem Day $89/3 nite, 90 min NYC. 201-775-7506

INNS AND LODGES
Pennsylvania

1740 House—River Rd, Lumberville, Pa. 18933. 24 charming rms/priv bths, on the Delaware River. $65-77 dbl w/buffet bkfst. Dining room open to public. 215-297-5661

RESORT
Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

RESORT
CT, ME, NH, RI, VT

Trapp Family Lodge
Please call for brochure
1-800-826-7000
or write Stowe, Vermont 05672
(In Vermont 802-253-8511)

RESORT
Areas

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Continued on next page.

TRAVEL

Continued from previous page.

RESORT
New York

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

MONTAUK...SHEPHERDS NECK INN Set in the land of tall grass. And hidden coves. And dunes. And oceans as far as the eye can see. Bed N' Bkfst $24 to $34 daily PP, Dbl. Full country bkfst in front of crackling fires. All Rooms heated, Cable TV. Credit cards OK. Montauk, NY 11954, in NY 1-800-345-3511 or 516-668-2105.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Spring mid-wk 4 day/3 nites $79. Shelter Island, NY 11965. 516-749-2001.

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Inn & restaurant. 20 lux units w/private bath, heat/ac, color TV, phone. All beach, watersports & exciting nightlife activities. Daily, weekly & package rates. Brochure, information or reservations,
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STANHILL COURT Country Hotel Genuine Victorian Mansion, family-run. Rms $70 plus. Car rental. 45 mins central London, 12 min Gatwick Airport free bus. Bookings, info: **011 44 293 862166.**

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MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

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Call Mike Fazio or Ray Alvin at 212-971-3155.

Source: 1987 SMRB.

Advertising deadline: Tuesday 5pm for the issue on sale the next Monday.

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Includes personalized exercise programs.
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FOR ADVANCED PROFESSIONALS
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Call Linda Bama at 212-971-3155.

(Source: 1987 SMRB).

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New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equals 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio, Raymond Alvin or Mads Buck for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

SUMMER FUN!
New York Magazine's Special Summer Pleasures Double Issue
Call Mike Fazio, Mads Buck or Ray Alvin at 212-971-3155
Classified advertising deadline Tuesday, June 14th.

Continued from previous page.

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Continued on next page.

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Continued from previous page.

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NEW!
Address Your Response This Way:

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P.O. Box 4600
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Wanted—Outdoorsy, non-game playing female who is trim, in shape, spontaneous, self-assured, easygoing and likes to hug and laugh. I am financially independent, warm, adventursome and self-assured. I enjoy sports (tennis, skiing, golf, water sports), home-cooked meals, traveling, walks along the beach and socializing with friends. I am a 44-year-old, divorced father with curly brown hair, youthful good looks, trim body (5'9", 165 lbs), sensitive to others feelings, not afraid of commitment, monogamy or children if a friendship is formed first. Photo required. NYM M647

Glass Slipper Found—Millionaire Prince Charming, 40, with all the royal assets. Looking for the perfect Cinderella to spoil rotten. Shoe size doesn't matter but a Dolly Parton figure would help a lot. Photo a must. NYM K847

Successful, Divorced NY Entrepreneur—Late 40's, whose interests include fitness, travel and any shared activities. Seeking a lovely lady, 26-36, for a meaningful and lasting relationship. Photo a must. NYM M995

Vivacious Westchester Woman—Jewish, 5'4", laughing green eyes, shiny dark hair, classic looks, friendly, poised, loyal, passionate cook, loves to entertain, travel. Seeks stable, warm, humorous, confident, traditional nonsmoking Jewish man, 45-50, to sweep me off my feet. Note/phone/photo, please. NYM P004

Blond Beauty—5'7", slim, seeks handsome male exec, 35-45. Photo. NYM U278

Dazzlingly Attractive Female MD—Enjoys travel, art, sports. Is elegant, sophisticated, kind, warm, good-hearted with a great deal of charm. Wants to get married to tall, handsome, Jewish MD or JD, in his 30's, who is elegant, ambitious, understanding, athletic, genuinely nice, with sense of humor. Photo/phone. NYM P073

Striking Blue-Eyed Blond—Successful professional, trim, model appearance, 5'5", 34, quick-witted, adventurous, very athletic. Seeks handsome, entrepreneurial man, 35 plus, extremely fit and secure, who can capture my interest with his dynamic sense of humor. Photo. NYM P285

Bright Midwestern Blond—33, witty, pretty, whimsical, wise. Seeks a theater seat-mate - too funny, too smart and too glib for his own good. Xeroxed responses ineligible. NYM P088

Professional Man—35, blue-eyed Manhattanite with an interest in the arts, music, sports. Seeks a slender, pretty woman who is both bright and creative and who has retained her sense of humor and remained reasonably unjaded. Photo if possible. NYM P076

Handsome Dynamic Entrepreneur—29, seeks model type, under 30, who enjoys working out, candlelight dinners, moonlight walks on the beach. NYM P289

Do You Deserve The Best?—Then meet a very loving, considerate, extremely good-looking and successful scientist/corporate president/mensch, funny, mid 30's, Jewish, great shape, 5'10", millionaire. Hopes to travel on an everlasting honeymoon with an affectionate, outstanding beauty, 33 or less, to share romance, marriage, family. Nonsmoker. No photo - no reply; will exchange. NYM U260

Successful, Active Businessman—33, seeks independent, intelligent woman, 25-35, for mutually enjoyable, lasting, one-to-one relationship. Try it - you'll like it. Sense of humor/photo/bio. NYM U275

Now That The Warm Weather Is Here—It's time to think more about swimming, sailing, weekends away and generally enjoying life. I am 54, a tall, trim, handsome and affluent publisher living in Westchester. I've traveled a lot, done a lot, and am used to the finer things in life. I would like to meet a beautiful, tall, thin lady, 30-45, living in CT, Westchester or Manhattan, who has many of the same interests as I, someone who is a good cook, likes to entertain, is articulate, a nonsmoker, who has taken charge of her life and can laugh at most of the silly things that happen day to day. What I seek is a caring, sharing, meaningful relationship. Please send a handwritten letter and recent photo and phone number too. NYM U283

Let Me Spoil You—In a loving, committed, sensitive, sensible relationship. Tall, Jewish Manhattan attorney, nonsmoker with diverse interests, seeks a caring, bright, attractive Jewish professional lady (27-34). Let's share everything life has to offer. Photo/note/phone. NYM U286

Irresistibly Beautiful—Accomplished, dark-haired woman, wants a handsome, warm, dynamic man who can't resist answering this ad (39-53). Photo requested. NYM U295

Very Pretty—Sexy, intelligent, auburn-haired woman, 5'3", 110 lbs, seeks Jewish man, 25-45, athletic, handsome professional for friendship, passion, family. Original note/photo essential. NYM P016

Glamorous, Sophisticated, Shapely—New Age lady wants good-looking, fit, professionally successful, mid 40's man, nonsmoker with a zest for life to share fun times with. Letter/photo. NYM U317

All I Want Is My Equal—Which is an educated, cultured, aware, beautiful, passionate and loving woman in her 30's, comfortable in sweats or silk, who wants to get married. I am tall, dark and easy on the eyes, a successful merchant banker, extremely youthful-looking, in my late 40's. A tenderly masculine lover and chef, warm, affectionate, sensitive single man. Loves reading, jogging, sailing, bike riding, theater, the water, music, and just holding hands. Your photo will be returned with one of mine. NYM U359

Warm, Vivacious, Very Pretty—LI professional woman, European-born, educated and cultured, 5'3", 110 lbs, blond, blue-eyed. Seeks an athletic, affectionate, slim and single man, over 45, who likes people, his work, love and laughter. A committed relationship is the goal. Photo/bio please. NYM M956

Young Career Woman—Upwardly mobile, desires to meet exec, 29-35, who loves the arts. Meet over lunch. Carnegie Hall location preferred. NYM M919

Petite Manhattan Blond—Seeks warm, witty man, 35-42, for loving, lasting relationship. Note/photo. NYM M923

Elegant Head-Turning Wasp—32, educated, privileged, world traveled entrepreneur, occasional model, svelte, 5'9". Seeks fun-loving man of substance - warm, cultured, stable, successful, for lasting relationship. Note/photo. NYM P041

What The Heck—You've got to try everything once. I'm an editor, lean and leggy, pretty, blond, 5'7", mid 40's. I need a classy, successful, intelligent, fun-loving man in my life. You'll find me a relaxed lady who likes martinis, the beach, tennis and dining out. Photo/note. NYM M933

Bright, Handsome, Successful—Jewish man, 27, 5'7", seeks creative, sincere and sensual woman for relationship and fun. NYM U279

Good-Looking 80's Man—Successful, creative, athletic. Into drives along the beach, music, golf/tennis. Seeks female soft-core post punk artist or corporate executive, 25-35, for dining and dancing. Photo/phone. NYM U324

Rich And Famous—I'm not. But I have a sense of humor and a warm smile. I'm 41, attractive, successful. Looking for a woman with an independent sense of self who can laugh, love and give good backrubs. POB 180230, B'klyn, NY 11218-0001

Jewish Male—34, I've never had to describe myself in print, so I will just say: fun, fit, high-energy, courageous and mature. If you are 23-33, female, who takes pride in her appearance, I am recently single again and willing to accept any new challenges. You might enjoy dropping me a note/photo/phone. NYM M987

Slim, Attractive—34, white Christian female seeks male counterpart for love, romance, marriage and family. Be between 30-40, 5'10" plus, down-to-earth, kind, honest, good sense of humor. I love animals, adventure and the outdoors. Mild herpes. Bio/photo optional. NYM M984

Sensuous Semite—Brooklyn-born, a fit 41; loves Central Park, a romantic man, old movies, new love. NYM P037

Personal Ad Novice—Seeking same terrific man described in all other ads. If you're really warm, intelligent and appreciate same, contact this 42-year-old, Jewish, divorced central Jersey woman. Bio/photo. NYM M988

Multimillionaire Gentleman—34, slim, 5'10", intelligent, attractive and athletic. My California business is sold; I am moving to NYC and seek a lady friend. Note/photo. NYM U341

Earthy Menschette Artist—49, slim, casual, a tad offbeat, very smart, seeks kindly rooster to warm emptied nest. NYM P018

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Ex-Minnesotan—Female college professor, 41, attractive, warm, professionally and politically active, enjoys travel. Wants a lasting relationship with someone affectionate, thoughtful, interesting, self-aware, 35-50, with good sense of humor. Republicans need not apply. Photo. NYM M989

Handsome Exec, 38—Wants pretty, very affectionate, slim, well-educated, single white female between 28 and 35 years old - who loves dancing, traveling, beach, outdoor sports, quiet times - for serious relationship. Picture a plus. Reply POB 1281, Yonkers, NY 10702.

Extraordinary Life Style—Beautiful, sexy, warm, secure woman, 50, seeks intelligent, attractive younger (34 plus) man for Big Love. Note/phone. NYM M991

Exceptional, Exceptionally Appealing!—Woman - exceptional life, taste, means, options, vibrancy. Seeks outstanding man, 45 plus, whose sensibility, heart, character, mind, wit, style, match hers - world-class traveler, worldly, bemused. For the distance! Doubtful? NYM M992

...We Learn To—Love before we learn anything else. This mommy is the type of sensible person every man dreams of one day winning for a wife. She is genuinely beautiful, slim, warm, considerate, vivacious, Jewish, educated, in her late 20's. All that is missing in our already happy lives is someone to love and to love us. Mommy would like to have more children and believes we can become one *family...And those who dare to dream,* dare to do. NYM K846

Yankee Games, Beach Trips, Movies—26, pretty, good-figured lawyer with social conscience, nonreligious but Jewish, would love an intelligent, nonsmoking, confident man to share above. Photo/note. NYM M997

The Right Stuff—I love: to cook for friends, laugh, classical music, France, bargains, working, fitness, tennis, weekends away, intimacy, success, parties, intelligence, movies, honesty and self-confidence. Looking for the man, 45-55, who does too. Note/photo. NYM P006

Dazzling And Desirable—Exquisitely beautiful, curvaceous female, waist-length black hair, big blue eyes, seeks romantic, successful Jewish male, 30's-40's to spoil and adore. NYM P014

Sincere, Successful White Male—39, seeks black woman - tall, warm, affectionate - for lasting relationship. NYM M999

Highly Sophisticated—Attractive, very successful, mid 50's man with two homes, numerous passions and a first class life style, seeks unique woman to share the pleasures. If culture, travel, fine wine, redoing old houses and antiques appeal to you, and if being treated generously and kindly are missing in your life, we should at least talk. You are under 40, very bright, articulate, refined and elegant. You are very attractive, slim, with great smile and beautiful figure. You're warm, sensuous, sexy and playful and you enjoy life enor*mously. Send letter and a recent photo.* NYM P010

Non-Fatal Attraction—Moonstruck lady seeking leading man to co-write Oscar-*winning production. Starlet, 39, 5'2",* Jewish, cute, stable, independent, scouting for successful, intelligent, charming, active, together co-star. For audition, please send note/photo/phone. NYM P009

Transplanted To Chicago—Classy lady professor, petite, pretty, funny, 36, seeks male mate in Windy City. NYM P020

I Want—A man who is intelligent, warm, nurturing, sensual, aware, attractive, well-traveled, 42-55, previously married, with sense of humor and adventure, and ready for a relationship. I'm an exceptionally attractive, bright woman of passion and vitality who is all the above plus some wonderful surprises. NYM P011

Easy Conversation, Good Listener—Vivacious, Jewish, very attractive, active woman with NY smarts. Wants to meet male counterpart to share life, laughter, love - religion flexible, mid 50's to mid 60's tops. Let's talk. NYM M990

I Want It All!—Laughter, romance and understanding! Bright, witty, caring in a pretty package. I am hoping for a special, nice-looking man, Jewish, over 58. I'm a Queens resident but definitely worth the trip! NYM M983

Wanted—Affectionate NYC woman with *lively mind and slender body. I am a* warm, slim, attractive professional, 5'10", 48. Enjoy music, art, politics, travel. Note/photo. NYM P054

Donald Trump Type—34, 6'1", seeks Ivana. Photo. POB 237, Pluckemin, NJ 07978

Successful, Handsome, Caring—Youthful-looking investment banker, 45, 5'9". Desires a serious relationship with a classy, polished, sophisticated nonsmoker, 28-35, with upbeat personality, who enjoys the finer things in life, travel and sharing personal feelings. Note/photo. NYM P003

Out-Of-Towner—Southern mensch, 30's, seeks Jewish female, 25-35, to share wide interests. Phone/photo, please. NYM P021

Down-To-Earth Yet Romantic—Attractive, professional white woman with varied interests and sense of humor, looking for similar qualities in white male, 35 plus, interested in committed relationship and being best friends. NYM P023

Are You In Luck!—I am the owner of a successful 5th Avenue jewelry business - youthful 60ish, attractive Jewish blond. Seeking a secure, healthy, cultured NYC gentleman in his 60's who enjoys the finer things in life, from Lincoln Center to world travel. Bio/phone. NYM P053

Unprintably Passionate Man—Let's compare unrealistic expectations: you're 24-34, a woman of good humor, blazing intelligence, quirky insight, sly wit and provocative, feminine curves whose preference for Victorian lace drives me to distraction. I'm your mythical, good-looking, delightfully sexy, literate MBA (35, 5'9" and fit) who followed his heart - chose rock 'n' roll, real estate and divine inspiration over pinstripes - and found the American Dream. Addicted to old houses, fast cars, slow dancing and ethnic cooking; I'm an incurable romantic, a spontaneous adventurer and a 5-star kisser. *Trust your intuition on this one.* Photos reciprocated. NYM P024

Very Handsome Finance Exec—39, Ivy League grad, makes a hobby of music and *theater. Seeking an enthusiastic, pretty* woman, 27-39, who enjoys her career but thinks there are other things in life to be interested in too. Photo/phone/note, please. NYM P040

Sparkling, Dynamic—Internationally established (modest?) lady health care specialist, academician and businesswoman, 5'8", long dark hair, shapely size 12, 38, Jewish. Seeks accomplished, intelligent, educated gentleman. NYM P025

Nice Brooklyn Guy—Medical profession, 33, 5'7", dark hair, blue eyes, mustache. Honestly seeking Jewish female, 25-32, for friendship, fun and lasting relationship. Note/phone/photo. NYM P052

Downtown Dweller—Art dealer, divorced Jewish man, 39, 2 kids, smart, funny and decent, wants a cute tender sweetie who knows what's what. NYM P026

Pretty, Perky and Petite—Independent green-eyed blond, seeks intelligent, young-hearted, sexy, funny, nonsmoking Jewish professional, 35-45. NYM P085

Very Eligible Bachelor—Affectionate, attractive, sensitive professional male, 35, 5'8", with good sense of humor, simple needs and abundant energy, seeks attractive, caring, down-to-earth professional woman, late 20's-30's, for romance, marriage and family. Photo. NYM P028

Cuddling And Commitment—I'm a nice-looking Jewish guy, tall, athletic, professional. I dislike drugs, violence and the bar scene. If you are 25-35 and like sports, music, theater and, of course...cuddling, send note and maybe a photo. NYM P060

Oriental Lady Sought—Warm, handsome Jewish professional, 33, 5'11", seeks lovely Asian beauty to share the good things in life. Will exchange notes/photos/phone. NYM P029

Sincere, Attractive Stockbroker—Female, 5'7", slim, blond, great eyes and legs, athletic and well traveled. Seeks successful, honest, confident, charismatic mate. He should be tall, 35-45, outdoorsy, worldly, with love for life and belief in family. Photo/note/phone. NYM P031

Jewish Female With A Flair—Slim, beautiful, brunette hair, seeking handsome Jewish male whose wit and wisdom never fail. A successful professional is a must, with a healthy attitude I can trust. I'm 25 and have a master's degree, respond with photo if you are free. Nonsmokers only, please. NYM P036

Loving Woman—44, tall, lovely, professional, sensitive and playful. Seeks a male counterpart in his 40's. NYM P055

Successful White Male—College graduate, professional, 5'10", 175 lbs, 40, seeks female for a relationship. NYM P033

Lovable But Lonely—With many fine qualities of the soul, spirit and intellect to offer the right man. I'm single, Jewish, (nonreligious), mid 40's. Request note/phone and gentle heart. NYM P046

Spirited, Smart and Sexy—Warm, professional Jewish woman, 32, slim and athletic. Loves tennis, skiing, music, theater, travel, laughter and being in great company. If you're a warm-hearted man with a keen mind, sense of humor and zest for life, I'd like to hear from you. Note/photo if possible. NYM P043

This Could Be—Your lucky day! I'm a very attractive, affectionate, successful, 23-year-old woman with excellent taste in everything. My interests: theater, beach, movies. My passions: champagne, horseback riding, dining out, sunsets and exciting evenings with the right man. If you can handle this, we can reach levels of personal, emotional and intellectual heights beyond your imagination. I seek a good-looking, 24-30-year-old, Jewish, single, successful man. You simply must be a class act. Photo. NYM G530

Lady - Jewish, 54—Slender, petite, youthful, educated, sense of humor. Seeks sincere gentleman. Note/photo/phone. NYM P042

Attractive, Blond, Blue-Eyed Attorney—34, seeks her counterpart: a male professional, warm, energetic and fun-loving, who knows how to enjoy life but lacks that special someone to enjoy it with. Note/phone. Photo preferred. NYM P044

Joint Venture—Single female seeks male (35-55) for more joy, purpose and pleasure. Phone/photo. NYM P045

Is It You?—That lovely, petite gal, 32-40, I'm looking for. Me? - An ad guy, 5'11", brown eyes and hair and handsome. NYM P049

Handsome, Successful Businessman—5'8", trim, 170 lbs, excellent health, Jewish, refined, educated, intelligent, communicative, generous, elegant, romantic. Seeks pretty lady, 46-54, average height and weight, for love and commitment (could have child). Phone/photo. NYM P056

My Ex-Husbands—Loved me. I'm cute, professional, financially set, live in NYC and fun. Answer my mother's prayers. Be a Jewish middle-aged male who's looking for a meaningful relationship. NYM P048

Single Jewish Male—33, 6', blessed with good values, good health, loving family and friends and rewarding career. Seeks kind, perceptive, attractive Jewish woman, 25-33. Fans of Capra, Gershwin, Aretha and Nader especially welcome. Note/photo/phone. NYM P059

Good-Looking—Jewish male, 50's, successful. Seeks attractive woman with humor, warmth and depth. Photo/note/phone. NYM P057

Adorable Jewish Lady—29, 5'1", slim, lives in silk and lace or jeans. Loves laughter, fireplaces and ice cream. Seeks to share life/dreams with nonsmoking, handsome, successful Jewish man, 30-35, who wants to be the glow in his lady's eyes. Reply requires photo/phone. NYM P086

Long-Stemmed Beauty—Bright, slim, very pretty, feminine exec, 31, enjoys bicycling, music, travel and especially tennis. Seeks handsome, athletic male, 35-45, over 5'10", successful, accomplished, who is warm, caring and sincere. Sense of humor a must. Note/photo, please. NYM P058

Classical Music-Loving Engineer—Sensitive, passionate, attractive, athletic (sailing, tennis). Seeks the woman he knows exists. She's confident, intelligent, humorous, under 47, sexy, slim, pretty, and in touch with all her senses. Brief note and photo to POB 385, Fairfield, CT 06430

Witty Writer—Slim, pretty, 45, seeks cute guy for permanent playmate. NYM P063

You Can't Ask For More!—I am an articulate, athletic, accomplished lawyer who is looking for a warm, attractive, professional Jewish female, 26 to 32. My interests include movies and museums, travel and tennis. A photograph wins my appreciation! NYM P061

Former Dancer—In fashion industry, pretty, well-educated, refined. Seeks gorgeous Jewish man with style, 25-37, who's got it all. Photo a must. NYM P064

Box At The Opera—Westchester businessman, 39, 5'9", world traveled, successful. Seeks attractive female for relationship and to take to the opera, theater and skiing. Photo, please. NYM P067

Fun Worshiper—Very pretty, petite, witty, wise, classy, successful woman, 32. Seeks handsome, fit, fun, 5'8" plus, dynamic counterpart. Photo. NYM P039

They Tell Me I'm Pretty—At first a bit shy, then become witty (that's no lie). At 26 with ambition, I'll tell you my mission... Roughly handsome, sensitive with drive... 27-35. Chemistry a must, you'll send photo I trust. NYM P070

Going Through Empty Nest Syndrome—Would love to feather my nest with a gracious man, 53-65, in fine feather, who wants to nestle, eye to long-term with a pretty, slim, easygoing woman. NYM P069

Everything You Want—You'll find in this perfectly packaged, exceptionally attractive, slim, sophisticated, successful Italian female Manhattanite who possesses class, warmth, a quiet sense of adventure and would love to enjoy the classical arts, intimate dinners, funky East Village restaurants with an intelligent, witty, highly successful male, 55 plus, who takes pride in his appearance and career and seeks to share a rich, special, one-to-one relationship. Nonsmoking a plus. NYM P068

Female Entrepreneur—I own my own design business. Tennis, working out and healthy living are my interests. I am 5'8", Jewish, 29 years, very attractive, sensitive, great sense of humor, extremely ambitious and independent. Looking for my masculine equivalent. Those not athletic and ambitious need not apply. Note/photo. NYM P071

Handsome Professional—NJ white male seeks loyal lady, 30's plus, for serious monogamous relationship. Values: honesty and communication, nonsmoker, athletic. POB 69 Florham Pk, NJ 07932

Swept Away To Enchantment—Dynamic entrepreneur, handsome, intelligent, sensitive. Loves travel, tennis, jogging. Seeks vivacious, caring, elegant, down-to-earth, professional Jewish woman, 28-35, nonsmoker, to share it all. Note/photo. NYM P122

Swedish Lady—50's, professional, with many interests. Seeks successful gentleman, 50 plus. Note/phone. NYM P075

Classy, Sincere, Pretty Lady—Seeks a tall, happy, sincere, 45-55 man, successful, articulate, loving, to share life. I'll make that special male very content. Prefer Manhattan area. Photo a must. NYM P074

Female Scandinavian—44, 5'9", top executive position, wants to meet nice attractive man. Note/photo/phone. NYM P077

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I'm Looking For—The other half of some great conversations. Unique Jewish man, 31, editor, seeks available woman with wit and soul. Photo preferred. NYM P089

Togther With You—Cute guy, thirtysomething, professional, sincere, funny and romantic, from LI, living in Manhattan. Would like to meet petite, pleasant, 28-33, Jewish gal with similiar qualities. Note/photo/phone. NYM P094

Charming Professor—Attractive, shapely, warm, fascinating woman, 40. Enjoys skiing, dancing, dining, theater. Seeks caring professional man with sense of humor, to share relationship. NYM P091

Someone Special—Seeks a special someone. Very pretty, slim, bright, laughing green-eyed blond seeks smart, funny Jewish man, 34-43. Photo. NYM P092

Flawless Gem—I'm a pearl of a male journalist, 35. Are you my diamond in the rough? Photo/phone. NYM P107

Is It Possible—To meet a terrific man through an ad? Recently unattached, I've never tried. I'm 43, pretty, blond, Jewish, outgoing and intelligent. Looking for male counterpart who thinks it is possible to meet a terrific woman this way too. Photos gladly exchanged. NYM P093

Aardvark—If I now have the attention of a woman who is bright, sincere, humorous, pretty, adventurous, artistic, cuddly and Jewish, then this handsome, considerate, successful male, 33, would like to hear from you. Note/photo/phone. NYM P109

Handsome, Divorced Male—Exec, 38, looking for a great-looking, exciting female who is warm, sincere, romantic and has a sense of humor. I love walks on the beaches and the west side; jeans and suits are comfortable. North Jersey resident. Phone/photo a must. NYM P104

Honest, Reliable—Funny, lean and sexy Jewish man, JD, 36, NYC emigre - lives on ranch outside Albany. Seeks accomplished, adventurous, thin and fit, marriage-minded Jewish woman. I visit NYC weekly. Photo a must. NYM P112

Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financially and emotionally secure. Seeks sharing, love and laughter from her 35-43-year-old male counterpart. POB 20113, Cherokee Sta, NY 10028

Adventurous, Fun-Loving Mensch—53, 5'10", teacher. Seeks to cherish good-looking woman, 35-47. Photo. NYM P135

Seeking A Sincere Woman—29-39, nonsmoker for a long-lasting relationship. I'm 36, a Manhattanite, work in the field of TV, enjoy films, plays, bike riding, ice-skating, picnics and dining out. Note/phone. NYM U271

Bored, Never Boring—Addicted to long weekends at Stowe, Walker Percy, NRBQ, sailing to Edgartown, Saratoga in August, small dinner parties, A Confederacy of Dunces, laps at the reservoir, riding in the fall, the impressionist wing on Sundays. Male investment banker, 29, seeks one female kindred spirit, 24-30, tall, athletic, well-read, first-time responder. Note/photo/phone a must. NYM P141

Simply Put—Classy lady seeks a tall, gorgeous Manhattan male, 28-36. Let's rock and roll, wine and dine, catch a flick, seek a beach - or I'll take you out to a ball game. Give it a try! NYM P282

Exuberant, Attractive Female—Psychologist, 38, Jewish, slender, warm, loves jogging, travel and the outdoors. Looking for a loving, compassionate man to share her future with. NYM P292

French Man—50, lawyer in Paris, handsome, successful, tall. Would love to meet a very beautiful woman, 25-35, bright, sensuous, upper class, for romance and marriage. Recent photo and note gets reply. NYM P283

Unemployed Millionaire—39, good-looking, athletic, sophisticated. Looking to meet cover girl type, slender lady, under 35. Photo a must. NYM P287

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM P291

Very Huggable—Down-to-earth, caring Jewish man, 35, with great sense of humor and blue eyes. Creative professional in the arts, with own business. Very bright, high energy, romantic, sensitive - athlete and outdoorsman with heart in country, animal lover. Looking for equally bright, creative, cute, athletic, slim, fun woman - to cuddle with, share tootsie pops, champagne, love and "bringing up baby". Note/phone. NYM P315

Very Pretty Blond—35, would like to meet a handsome Italian. Note/phone, recent photo appreciated. NYM P294

Sincere, Nice Asian—Male physician, 46, 5'8", slim, healthy, active, fit. Seeks sensitive, athletic, adventurous lady for down-to-earth relationship. Note/phone/photo appreciated. NYM P596

High-Caliber—Handsome, considerate, fun-loving entrepreneur, 49, who has the best of everything, seeks a very special woman to share his first class life style. Photo/letter/phone for reply and end of his ad-writing career. NYM P589

Cultured, Well-Educated—Classy, beautiful blond, blue-eyed Jewish woman, 37, in pretigious position (earnings in six figures). Seeks successful businessman who is Jewish and generous, and who enjoys and can afford to live an affluent life style. I enjoy museums, walking, fine dining, tennis and golf and the water. NYM P595

Good-Looking, Successful—50-year-old New York businessman, who is looking to meet that special woman to share what life has to offer. Photo/phone. NYM R279

Sincere, Very Attractive—Slim Jewish lady seeks nice-looking, warm, secure mensch with a sense of humor. Young 50's or early 60's. Photo/phone/note, please. NYM U258

Handsome, Athletic Gentleman—Successful restauranteur/writer, loves sports, 33, 5'10", 140 lbs, with the body of a long distance runner and the heart of a humanist. Seeking my match in a pretty, slender, stylish, warm, down-to-earth woman. Please include photo. NYM U269

Old-Fasioned Widow—Slim, attractive, worldly, warm. Seeks lasting relationship - man, 45-57. Phone/bio/photo. NYM U237

So Many Roads—So many roads to try. I've got to find my baby, before I'll be satisfied. Jewish professional businessman, MBA, 31, 5'9", 150 lbs, blue eyes, athletic, writes, plays music, travels. Seeks Jewish woman, 24-29, nonsmoker, never married, into relationship, fun, backrubs, etc. Maybe both of us can be satisfied! Note/photo/phone. NYM U256

Shavuoth Flowers Smell/Tell Love—From an accomplished businessman/scholar to his counterpart - who is ready for a most romantic, monogamous relationship. Please be stunning and under 45. Phone/photo, please. NYM U259

Concert Pianist—6', good-looking, seeks woman, 35-55, of old-fashioned charm. Caring. Secure. POB 181, NYC 10024

Would Like The White Picket Fence—And all the nice things that go with it. Jewish male, good-looking, 40, once even married. Seeks a special woman. Please be under 5'4". Kids okay. NYM M996

Pretty, Sensuous, Spirited Female—Professional, creative, unpretentious. Seeks attractive male soul mate, 32-45, who is self-aware, sensitive, with passion for living. Photo/phone. NYM U261

Ain't Too Proud To Advertise—Me: 25, darkly handsome retail exec with brains and balance. You: 20-30, Manhattanite, sublime, smokeless, sensuous. Note/photo. NYM U262

Tall, Cute MBA—Male, 27, seeks Wonder Woman's evil twin. Photo. NYM U263

Simply Put—Tall, thin, handsome, healthy and happy, 37, Jewish lawyer with varied interests would like to be made unavailable by a very nice looking, professional woman who is under 37 and is warm, witty and discerning. Photo please. NYM U293

Aspiring Pop Singer—26, Master's degree. Seeks cute guy, 25-30, with Robin Williams humor. Photo! NYM U266

Gay Woman—32, bright, professional, very attractive, slender, athletic, loves to laugh. Seeks counterpart for warmth, fun and lasting relationship. Photo appreciated. NYM U264

Idealistic Jewish MD—34, seeks Jewish female MD, 24-31, to love. NYM M721

Beautiful, Vibrant, Classy—Professional lady, early 50's, warm and alive to life's infinite possibilities, financially/emotionally secure and unencumbered. Seeks male companion, 45-60, in similar state, for mutual pampering/romance. I value humor, warmth, wit - and look forward to sharing same with you. Note/photo/phone. NYM U267

Lifetime Partner/Lover—Sought by young, 46, smart, genuine, nice-looking, 5'7" Jewish man. Music, dancing, movies, laughter, running, tennis among his passions. Seeks slim, attractive, 34-42, warm, sincere, unpretentious nonsmoker. Note/photo/phone. NYM U268

Beauty And Brains—Classy blond, Barnard grad, 38, former model, now a JD, easygoing, athletic, family-oriented. Seeks lasting relationship with male counterpart. Photo. NYM U272

Maverick Accountant With MBA—44 year old leg man, 5'10", trim, nonsmoker, totally divorced, zany sense of humor. Seeks bright, lovable, slender woman. Note/phone. NYM U274

Extremely Successful Physician—Mid 30's, 6', athletic, Jewish, handsome, seeking a beautiful, tall, intelligent, independent, energetic woman with good values for romance and lasting relationship. Photo/phone, please. NYM U273

Warm And Beautiful—Jewish lady, MBA, 38, 5'9", shapely blond with sense of humor. Seeks kind Jewish professional man, 38-44, nonsmoker, prefer Queens/LI. Photo appreciated. NYM U281

Manhattan Gotham—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave, NYC 10028.

My Accent Is British—But my style is international, single Jewish female, 30, European-schooled, attractive, 5'3", slim, intellectual, devoted to world politics, rock 'n' roll and Doonesbury comics. Seeks special, single Jewish male, professional, 33-43, smart, sophisticated , unselfish and compassionate. We're throwing caution to the wind - maybe we'll land a windfall! Photo. NYM U287

Art Lover—Lovable and caring female, 40, enjoys art galleries, museums, performing arts. Also likes the outdoors, animals, travel and loves to cook. Seeks mate, 35-55, with these interests plus others that I could learn to love. NYM U288

Are You—A fun, witty, warm, sensitive, intelligent, loving, Jewish professional male between 30-38? Then take a chance of a lifetime and find out more about me. Phone/photo, please. NYM U289

Summer Of '88 Love Wanted—By tall, size 8, age 39, blond Manhattanite, dispute resolver. You enjoy the surf, SPAC and NYC cultural events. Seeks kind, fit nonsmoker who can be my man for all seasons. Photo/note/phone. NYM U291

Westchester Jewish Male—28, consultant seeks Jewish female, 20-35. NYM U292

From Out Of Town?—Attractive brunette, successful professional, happy, sophisticated, spunky and warm. Seeks introduction to an American non-native New York man, to enjoy music, art, travel, friendship. Photo appreciated. NYM U294

Successful MD—41, handsome, European flavor, seeks intelligent woman, to 32, with big heart, long legs. Photo a must for reply. NYM U297

Flashy But Elegant—LI blue-eyed blond, tall, very pretty, divorced Jewish female, 42, poised, articulate, sensual, old-fashioned, one-man woman, career mother (10-year-old son), amateur actress. Seeking loving male, 35-55, tall, communicative, educated, well-off, marriage-minded. Nonsmoker and photo preferred. NYM U296

Are You Ready To Meet—Your kindred spirit? Handsome Jewish male, 33, 5'7", warm-hearted, bright, spontaneous, expressive. Enjoys music, dining out, movies, staying in shape, beaches, mountains and antiques. Seeks attractive, slim, down-to-earth, nonsmoking woman, looking for serious relationship leading to marriage and family. Note/phone/personal note. NYM U298

I Love Literature—And all the arts. A warm, attractive Manhattan professional man seeks slim, pretty, unpretentious and supportive woman in her 40's. NYM U300

Sassy, Fun And 31—Seeks funny, sincere, handsome guy, 29-37, to enjoy life, adventure and romance with this shapely redhead. Photo/note/phone. NYM U304

Money Isn't Everything—I'm not rich or a college grad. I'm sincere, warm, honest, great sense of humor. I like the theater, movies, beach, traveling, quiet dinners, NY Rangers (though I live in Islander country). I'd love to learn new things from you if you're a single/divorced, white, drug-free male, 30-42. Photo. NYM U305

Rubenesque Woman Wanted—Single male prefers 30-55-year-old, 170-280 lb, 5'5"-6'4" woman who works early afternoon to midnight and who lives in Brooklyn, Manhattan or Bronx. Prefers no pets, kids, cigarettes or racial hangups. NYM U306

Good-Looking, Successful Bag Man—Attorney/entrepreneur, 47, 6', divorced, lives in Manhattan on park bench. Plays tennis on city courts, dances to other people's radios, frequents water fountains and free concerts. Dresses in Salvation Army sartorial splendor. Looking for an attractive, vivacious bag lady with zest for life, to share my bench. Photo. NYM U307

Beautiful, Classy Banker—Sparkling green eyes, great sense of mischief and giggles. Wide range of interests - ski, sail, out-of-doors. Love books, ballet, travel, art and good conversation. Overeducated. Seek Jewish male, 35 plus, for TLC, marriage and family. NYM U308

Handsome Asian Male—30, 6'2", seeks pretty, forever female. Photo. NYM U309

Good-Looking, Successful, Dynamic—Athletic, 6', 27, male lawyer, loves sports, beach, city life and romantic quiet times. Has special weakness for glamorously pretty, slender, together, intelligent Jewish female, under 30, with great smile. Can this be you? Photo/note/phone. NYM U290

Distinguished Male—...a businessman of merit and substance who is a bit of a workaholic, now at 60, wants to make time for the right lady. Divorced, Jewish, with silvery hair and 5'11". Enjoys most; romantic evenings at home sipping champagne and slow dancing. Seeking a vibrant, soft and sensual female over 21 who is kissable and huggable. If truly interested and ready for adventure; go for it and send recent photo and phone. NYM U312

Ex-Californian Succumbs To Spring—Fever; pretty, green-eyed brunette of gentle nature, slim and athletic, hospital administrator, seeks sophisticated, caring Christian male, 35-45, who shares enthusiasm for tennis, travel, arts and a special relationship. Photo/phone. NYM U321

Tired Of Games—Successful gentleman, 6', 170, 41, health-consious, ruggedly handsome, young of heart, mind and body, and eager to remain so. Divorced, three small children. Hopeless romantic, very affectionate, kind, generous and considerate. Adores films, theater and all music. Loves travel, mountains, walks, running, long talks, quiet times and sunsets. Seeks elegant and sophisticated physically fit woman who wants to take a chance. Please be tall, warm, financially secure, sincere and obviously beautiful, more classic than trendy, 25-35, no swinging upper East siders need reply. Charm me with a note/recent photo/phone number. NYM U319

Upbeat, Classy, Pretty—Black lady, 26, fun, warm, professional with zest for life. Seeks genuine gentleman. NYM U320

One-Woman-Man—Successful corporate executive, youthful 45, 5'10", 160 lbs, handsome, athletic, great sense of humor, warm, tender and affectionate, seeks similar qualities in woman interested in lasting relationship. Photo a must. NYM U318

Jewish Female Physician—33, enjoys athletics, concerts, museums. Ready for serious relationship. NYM M935

Fun Male, Sensual—Attractive, open, earthy and sophisticated, into cuddling and all the earthly delights. Well-therapied, successful arts entrepreneur, 40's, divorced, looking for that one great woman who's highly successful, sensual, sensitive and passionate. Photo appreciated. POB 1850, Canal St Sta, NY 10012

Tall, Dark, Handsome—Extremely successful Florida entrepreneur, 33, Jewish, very athletic, fun-loving and sensitive. Seeks sincere, secure, slender and positive, beautiful Jewish woman who is willing to relocate to the Sunshine State. Note/photo/phone a must. NYM M726

Resident, Jewish, Athletic 30—Seeks a Jewish female resident or medical student for friendship and love. Send a long letter and a photo. NYM U323

Perceptive, Happy—Professional NJ woman, 41, seeks a caring and romantic white male, nonsmoker, 35-45, for relationship. Note/photo. NYM M998

Single Professional, 33—MBA, 6'3", consultant. Enjoys the beach, cooking, travel. Seeks professional woman with intelligence, sensitivity and humor. Photo appreciated. NYM M993

Attractive Physician—32, 5'9", well-built, flexible. Seeks attractive, slim woman, 25-35. Westchester or NYC preferred. Note/photo. NYM P080

Tall, Slim Female—With a pretty smile and German accent, whose latest fascinations are Closing of the American Mind and The Last Emperor, says hi to you: a patient, emotionally generous, tall gentleman, 45-55, internationally aware and open for a relationship. NYM U332

Nice-Looking, Polite, Divorced—Italian-American male, 36, 5'8", 150 lbs, nonsmoker who enjoys art, music, theater. Seeks attractive, slender Oriental female, 26-36, for friendship and romance. Phone/photo. NYM P019

Crazy Romantic—Sexy, solvent, mid 30's, man/child, needs beautiful painter or other woman for life. NYM M994

Beauty Hunting Of Beast—Pretty, pragmatic, petite Jewish woman, 40, seeks passionate, healthy professional male, 40's-50's, with a twinkle. NYM P008

European-Born—28, 5'10", athletic. Seeks an honest and romantic lady for the relationship we've been dreaming of. I need a person, not a title or wealth. Bio/photo. NYM P027

Pretty, Slim, Warm, Intelligent—Jewish female, 23, seeks attractive, witty, caring, professional Jewish male, 22-30, who can be both silly and serious, to enjoy dining, movies, long walks and fun. Note/phone/photo optional. NYM P032

First Consultation Free—With this 27-year-old, warm, handsome physician. Looking for an attractive, intelligent woman, 23-30 years old, to share good times, bad times and the Sunday Times. Photo. NYM P051

You're A Long-Haired—Thirtysometing-fortysomething man who's thoughtful, intense and loving. I'm a beautiful, passionate artist with brains, sense, kids, and work that I love. Your best photo/handwritten letter and phone gets mine. NYM P050

Beginning To Think—Nice guys do finish last. Here's hoping right gal will come along to prove me wrong. 6', 30, Jewish male, not religious, fit, trim, fun, funny, handsome, successful, very sincere, seeks pretty, slim, mature, secure woman, 23-30, with great sense of humor, who loves Mets, movies and quiet times. Note/photo/phone. NYM U337

Refreshing, Real, Urbane Exec—Tall, handsome, 45, seeks educated, intelligent, fun-loving, secure, affectionate, elegant, slender, secure, strikingly attractive, accomplished career lady with enough free time to smell the roses, for lasting, monogamous relationship. Photo, note appreciated. NYM U338

Pretty Eastern European—Grad student, 39, 5'7", enjoys the arts and outdoors, seeks tall humane man. NYM U340

Attractive, Lean, Bright—West Indian professional black female with sophisticated tastes, emotionally and financially secure, seeks romantic and sincere gentleman, race unimportant, 40-55, with intelligence, sensitivity. NYM U350

European-Born And Bred—Extremely beautiful woman (40), sophisticated, refined and cultured, with high values and good taste. Only distinguished professional with same qualities need apply. Photo/bio a must. NYM U333

Down To Earth—Pretty redhead, green-eyed designer, seeks warm, good-humored Jewish man, 38-50. NYM P066

Gay Female—31, looking for same, to share quality time, varied interests. I'm a scientific professional, residing in Fairfield County. NYM P082

Unusual Man Wanted—Original, deep, smart, sexy, slim Manhattanite, nonsmoker, 33-43, sought by spirited, aware, insightful, independent nature, pretty, striving actress, 5'8", 34, committed to growth. Photo/note. NYM P022

"If You Make Her Laugh—You've won her heart." Connie Selleca look-alike seeks Ralph Lauren type, 40 plus, witty/wise/wonderful, secure, nonsmoker. Personal note/photo/phone. NYM P284

Amateur Authoress—35, slender, very pretty, blue-eyed blond of Irish descent who enjoys animals, cultural exhibitions and country expeditions. If you are a warm, intellectual, nonsmoking, successful man who loves to laugh, please send note and photo. NYM U284

Tall, Handsome Jewish Man—38, seeks tall, attractive woman, nonsmoker, who enjoys film, music, the outdoors, is secure and ready for marriage and family. Note/photo/phone. NYM P293

Shelter From The Storm—Sought by pretty petite woman, 40, offering same to peaceful nonsmoking man, 35-50. NYM M770

Professional Businesslady—In medical advertising, attractive, successful, Italian, 36, seeks poetry-loving outdoorsman for considerate, compassionate relationship - to share travel and intelligent conversation. Sports lover preferable. Photo, please. NYM U265

Back To Basics—Family/kids ready made ok. Desired by shy, caring, athletic Jewish female, 33. NYM U302

A Rare Commodity (Trader)—The crash for me? Preferably on a ski slope or my piano keyboard. An independent, Ivy league, Jewish male, 23, a trim 6'4", seeks seriously intellectual, stunningly attractive and surprisingly adventurous NY woman. Photo a plus. NYM U330

North Shore Lady—I'm about to introduce myself so start smiling! I'm a most charming Jewish female and I hope you are intuitive enough to respond. I believe you will keep smiling when we meet. (Sensational! That's what you'll be thinking.) My male counterpart would be cultured, well-established, athletic, sophisticated, sincere, equally generous and possess integrity. If you are that man in between 45 and 55, respond. We will laugh together - play tennis - have romance...possibilities are endless. Keep smiling and respond with letter/photo. NYM M905

Attractive Jewish Woman—Intelligent, professional, 40, seeks man who wants to share in developing a mutually satisfying relationship. NYM U344

California Redhead—You've seen me in magazines (if you read the design "trades"). You might even know my award-winning work. But you don't know me: slim, outdoorsy, great-looking, great cook. Roots in 60's LA, home in 80's NY. If you're a tall, very smart, creative professional man, 35-45, who's passionate about his work and his woman, do send me a photo/note. NYM U327

Family-Oriented—Personable warrior with intelligence, wit and body english is 6'1", trim and honorable. This eclectic collection of contrasting traits may just match your chemistry. Friendship, passion and partnership are priorities. Seeks grown-up, vital lady to share independence together, and build house and family. NYM U280

Marketing Executive—Has beauty, brains and a good heart. 30-year-old lady loves the arts, tennis and literature. Looking for a relationship with intelligent and kind professional man, 30-40. Photos please - will reciprocate with same. NYM U299

RI Professional Executive—Mid-forties, nonsmoker, nondrinker, looking for a female friend, age 25-40, classy, sophisticated, dresses beautifully and has a beautiful, slim figure. NYM U315

Very Pretty Ivy Grad—27, sunny smile, mischevious, athletic and Outward Bound grad, seeks caring, upbeat, funny (handsome?) bright man, (26-32). NYM U316

Let's Not Keep The Stork Waiting—Searching for an attractive, intelligent girl, 23-25, who is interested in having a few children. I am a good-looking Italian-American, 28, 5'10", diversified interests. Please write about yourself. NYM U313

Serious Yet Unconventional—Tall, 32-year-old, single white Jewish female MD, seeks same in man. Looking for healthy mix of progressive intellect, emotion, comfort with self and a willingness to commit. NYM U314

Do You Like—TV, theater, Atlantic City, country inns, Passover, Christmas and family? Have you been analyzed? Do you want to make new friends and meet a great dog? Do you want to meet an attractive, successful, overweight woman, who is so special you won't believe she's still available? If you are interested, male, nonsmoker, 35-42, please write. Race, religion not important. Photo desired. NYM U326

Distinctively Droll—Nonreligious Jewish male, 37, articulate, romantic, refined and handsome; seeks attractive female possessing depth and spirit. NYM U329

Attractive, Creative—Fun-loving woman, 30's, seeks male counterpart, 35-45, for a beautiful life together. Photo. NYM U331

Professional Jewish Woman—33, 5'4", European, loves life and everything in it. Seeks handsome, smart man, 30-38, to share it all. Bio/photo a must. NYM U336

Successful NYC Executive—45, seeks a good woman for marriage. I am warm, caring, sexual, bright, have a sense of humor, and seek a woman with similiar qualities. I am 6' tall, slim, attractive and a nonsmoker. I desire a mate who is professional, of child-bearing age, sensual, attractive, over 5'4", slim and a nonsmoker. Photo please. NYM U342

Beethoven And The Bangles—Are among my favorites. Handsome, dynamic, Manhattan CEO, 36, seeks attractive, passionate, cultured woman, 20-28, for friendship, romance and ultimately country house and kids. Let's visit Tiffany's and Le Grenouille during the week and explore remote sand dunes, and barbeque on the weekends; honeymoon in Zermatt or Cap d'Antibes - your choice! Note/phone/photo. NYM U339

Summer Romance To Last A Lifetime—A youthful, young-looking grandfather, just turned 50, who enjoys a very active, exciting, sophisticated life style, tall, handsome. Loves the arts, outstanding athlete and has many friends in many places and countries, is tired of roaming the world alone - thinks that he is ready to fall in love again with someone who might join his travels for the next 50 years. A recent photo would really be worth a thousand words. NYM U322

Sassy, Smart And Cuddly Female, 29—If you think good things come in small packages, I'm the one for you. I'm playful, enjoy pizza and champagne, the beach, fishing, skiing, travel and picnics in the park and seek a companion who is a nice, sincere, sensitive guy with the same zest for life. Nonsmoker. Note/photo/phone. NYM M878

Tall, Striking Blond, 25—Unlawyerly lawyer, seeks funky Jewish soul man, 26-35, to humor me. Note/photo/phone. NYM P017

Safari Partner Wanted—Topnotch female, 44, seeks intrepid man for life's adventures. Photo/note/phone. NYM U328

Sexy, Sassy, Pretty—Petite, slim Jewish female, 30's, enjoys the beach, films. Seeks good-looking, successful man who can and will commit. Photo a plus. NYM U335

Is "Glamorous Egghead"—An oxymoron? "Cosmopolitan wife"? Stop terrific man (venture capitalist, Jewish, 48), from reaching quip conclusions - more than a note, less than a book. NYM M985

Conservative, Traditional Gentleman—Successful financial MBA, active Protestant, handsome, thin, athletic, well-mannered, with great integrity, honesty, exceptionally high standards, and serious, analytical perspective. Seeks wholesome, committed Christian lady, under 35, traditional values, politically and socially conservative, very bright, professional, refined, loyal, sincere, introverted, slender, never-married, who wants to make family with children a top priority. Letter/photo, please. NYM U360

Educated Black Female—29, seeking male, any race for friendship. NYM P012

ANNOUNCEMENT

Very Attractive Recent Widow—46, 5'7", 135 lbs. Seeking traveling buddy, male or female. I'm bright, healthy, flexible, vivacious, energetic, optimistic, spontaneous, confident, fun-loving, nonsmoker. Hope you're mature with a sense of humor. POB 1517, Madison Sq. Sta, NYC 10010. Photo/phone/note.

NEW YORK HOT

NEW YORK Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 621

BY MARY ANN MADDEN

1. "Hello, dear. You're so late. Are you all right?"
2. "Spare me the details. Did you remember to get the veal or what?"

1. "May I have your autograph, Mr. Steinbrenner?"
2. "May I have your autograph, George?"

1. "Nice title."
2. "Are you serious? A sea tortoise? A *giant* sea tortoise? First of all, tortoises are land creatures. Second, it's a lousy idea. I mean . . ."

Above, 1. what you should have said and 2. what you did say. Competitors are invited to supply one example of same.

Results of Competition 618, in which you were asked for the definition of a mangled famous name of past, present, or fiction.

Report: Hello again, hello. You say you want to hear the "repeats"? Sure. You say that *now*. Well, okay. But watch carefully, because I'm only doing this once. COUNT LEO TALLSTORY. LOUDWIG VAN BEETHOVEN. THOMAS HALVAH EDISON. DUSTBIN HOFFMAN. JEAN ENNUI. PLACEBO DOMINGO. ROBINSON CARUSO. HERBERT VON CARRYON. GLORIA SWANSONG. HAVALOOK ELLIS. BELA BARTALK. MARY LOU RETIN-A. MICHAEL DUCAUCUS. MARIO COMO. And ANONYMOUS BOSCH, Germany's unknown soldier. You're entirely welcome. Please step to the rear, and no smoking.

First Prizes of two-year subscriptions to "New York" to:

ALICE B. TOKELESS—feminist, lesbian, and supporter of Nancy Reagan's "Just Say No" campaign.
Cathy M. Grape, San Jose, Calif.

COPERNICUSS—Polish astronomer who said, "Hand me that damn telescope."
Champ Walters, Moreland Hills, Ohio

EL SID—Spanish comedian, star of the early TV favorite "Vuestro Espectaculo de Espectaculos."
Susy Scott, Solon, Ohio

GENTLE BEN TURPIN—comedic actor best known as "the cross-eyed bear."
Debbie Bennett, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

PRETTY BOY FREUD—psychiatrist, desperado, and male model.
Jo Roof, Chicago, Ill.

YO MA MA—belligerent cellist.
Louise Jackson, Fall River, Mass.

ALBERT EINSTEINEM—scientist who made famous the equation E=MCP.
Bill Phillips, Naperville, Ill.

MAX BEERBUM—British 'beat' writer known as "The Comparable Max."
Ellen Burr, Truro, Mass.

And Honorable Mention to:

ANDY DIVINE—squeaky-voiced actor best remembered as Wild Bill Hickok's psychic.
Jill Martinson, Wheaton, Md.

SAM WATERSTAIN—respected actor and star of a "A Walk in the Swamp."
Craig Allinder, Big Fork, Mont.;
Jake Allen, Dorset, Vt.

QUASIMOTOR—the Hatchback of Notre Dame.
R. Schan, Brooklyn

ISAAC ASIMAUVE—prolific producer of purple prose.
David McConnell, Manhasset, N.Y.

MANNY OF LA MANCHA—discount Spanish clothier.
Mark Marn, Deerfield, Ill.

JACK SIOUX—noted Indian character actor.
John Mueller, Arlington, Va.

RENÉ DESCARTOONS—French film animator who philosophized: "I think, therefore I amuse."
Jeffrey Staff, Plymouth, Mass.

OSKAR WIENER—wurst actor in Vienna.
Lisa Giordano, Chattanooga, Tenn.

EDGAR CASEY—baseball player who predicted he would strike out.
Dini Machock,
Cleveland Heights, Ohio

SIR RICHARD ADDANDBORROW—film director and C. P. A.
Clarita Mrena, Chevy Chase, Md.

ERASER GORBACHEV—Pravda's first lady editor.
David Titus, Chelsea, Mass.

HERBERT VON CARRION—conductor of requiems.
Kevin B. Robinson, N.Y.C.

JAMES FUNNYMORE KRUPA—author and stand-up drummer.
Martha W. Berzon, Chicago, Ill.

MEESE VAN DER ROHE—beleaguered architect of Reaganese justice.
Candy Strite, Washington, D.C.

CIGARNO—leader of anti-smoking campaign in Indonesia.
Oscar Weigle, Whitestone, N.Y.

EDNA ST. VINCENT MISLAID—absent-minded poet: "The Forgot Handbag."
Carole Rittenberg, N.Y.C.;
Ben Morgan, Oakland, Calif.

MARIA CALLOUS—gifted but insensitive diva: "I've Gotta Be Mimi."
Joe Klonick, N.Y.C.

JULIAN SQUABEL—great artist. No he isn't.
Nicholas Jainschigg, Brooklyn

DOLLY MEDICINE—first lady doctor to prescribe Barbieturates.
Hy Komishane, Elizabeth, N.J.

FREDERIC SHOWPAN—composer and disagreeable critic.
Ned Pastor, Bronxville, N.Y.

FERNANDO VENEZUELA—star pitcher for the Caracas Dodgers.
Richard Fried, Brooklyn

LOUIS DE L'AMMERMOUR—writer of horse operas.
Marc Desmond, Brooklyn

ESTCOFFIER—developer of intensive seminars on self-improvement and pear Hélène.
Louise Garofalo, Bronx

TENZING NOSEGAY—explorer who ascended Everest carrying a small bouquet.
Rick W. Burke, Ho-Ho-Kus, N.J.

FIASCO DA GAMA—Portuguese explorer reputed to have sailed off the end of the earth.
Michael Hirsch, N.Y.C.

GUGLIELMO MARCONEYISLAND—inventor of the wireless parachute jump.
Carl Wolfson, Spring Valley, N.Y.

GEORGE S. COUGHMAN—American playwright, author of "Stage Door—Who Left It Open?"
Richard P. Monley, Birmingham, Mich.
similarly: Irene Tytik, Aspen, Colo.

FRANZ LISZP—composer of "The Hungarian Rhapthody."
Gene Lipman, N.Y.C.
sp. ment.: Don Hauptman, N.Y.C.

MICHAEL DIVA—erstwhile White House star, now singing to the feds.
Kathi McGraw, Arlington, Va.

KONSTANTIN STANISLOBSKI—unkempt actor, teacher, director.
Mary Conte, N. Miami, Fla.

TARIFF'S BULBA—Cossack customs agent.
Susan Gottlieb, McLean, Va.

GIACOMO PORCINI—opera composer: "La Fungiola del West."
Norton Bramesco, N.Y.C.

MANDY POTEMKIN—actor, singer, star of the musical "Sunday on the Odessa Steps With Gregor."
Jay Encore, Washington, D.C.

ILLIAM CARLOS B. WILLIAMS—disc jockey nd author of "In the American Make Beieve Ballroom Grain."
Bart Howard, Baltimore, Md.

EN HURTZ—chariot renter of Ancient ome.
Frank B. Lewis, N.Y.C.

NTON CHECKOFF—Russian dramatist, writr of short stories, and audibilizing uarterback.
Herb Hammer, N.Y.C.

OATCHEESE—Apache Indian Chief and ainal photographer.
Mark Wolfson, Spring Valley, N.Y.

LAUDIA "LADYBEARD" JOHNSON—sideshow ttraction said to be beautifying exas.
Adam Doyle, Burke, Va.

ATS WALLENDA—tennis great noted for laying without a net.
Andy Staff, Plymouth, Mass.

ANKWOE—account examiner, Macbeth Savngs and Loan.
Wendy Gottlieb, McLean, Va.

NICKITA CREWSHAVE—careless Russian ship's barber.
Ann K. Warren, Chagrin Falls, Ohio

CHIQUITA KHRUSHCHEV—former premier, Union of Soviet Socialist Banana Republics.
Chris Doyle, Burke, Va.

HELEN OF TROY, N.Y.—the sweetheart of R.P.I.
Edmund Conti, Summit, N.J.

HELEN OF OY—the face that launched a thousand singles' cruises.
Helen Rosenbaum, N.Y.C.

HERNANDO CORTÈGE—funeral director.
Ben Gottlieb, McLean, Va.

CARMAN CABALLARO—independent limousine driver.
Lisa Lystad, M.D., Sharon, Mass.

VASECTO DA GAMA—childless explorer.
Uri Lemberger, Long Beach, N.Y.

AKIRA CURAÇAO—Japanese film director and barkeep.
Lori Martinson, Wheaton, Md.

HENRY WADSWORTH LONGFALLOW—U.S. poet given to extended periods of writer's block.
James O'Loughlin, Bloomfield, Conn.

FAWNEUIL HALL—colonial merchant who shredded documents implicating Lord North in the Boston Tea Party.
Tom Noone, Arlington, Va.

JOHN DOS PASSES—limited quarterback of the San Juan Giants.
Peter Roth, Roslyn, N.Y.

PAUL MOONIE—star of the cult film "I Am a Fugitive from the Reunification Church."
Shannon Tutt, Duncanville, Tex.

BRIGAND YOUNG—founder, the Church of the Looter-Day Saints.
Tony Reeder, Silver Spring, Md.

BRILLAT ÇAVABIEN—optimistic gâteau rond entrepreneur.
Mary D. English, Harwich Port, Mass.

TENNESSEE HERNIA FORD—country singer best remembered for loading sixteen tons of coal.
Rachel Gottlieb, McLean, Va.;
Mary A. McLaughlin, Lemon Grove, Calif.

DENG XIAO BING—Chinese crooner.
George R. Golden, N.Y.C.

CLEOPATRICK—ruler who drove the snakes out of Egypt.
Bobbie DiNiscia, Paterson, N.J.

BARN JOVI—rock group, headliners at Farm Aid concert.
Trevor Tutt, Duncanville, Tex.

JACK LOWDOWN—American exposé journalist, novelist: "Everything You've Always Wanted to Know About the Wild."
Edie Ellenbogen, North Merrick, N.Y.

FRANÇOIS TWOCENT LOUVRE-TOUR—Haitian liberator and discount museum guide.
Brian Bracey, Burke, Va.

"PEE-WEE" HERMAN MELVILLE—author, "Ishmael's Big Adventure."
David English, W. Somerville, Mass.

BLANCHE AVOIRDUPOIS—"Streetcar" heroine who said, "I have always depended on the kindness of bangers."
Tippi Gibson-Nash, Brookline, Mass.

AURAL ROBERTS—evangelist who heard God calling him home.
Mark Vinkenes, Falls Church, Va.

CHRISTOPHER CARAMBAS—volatile explorer; "Tierra Ho! Tierra Ho!"
Joyce Rosenthal, Newport, R.I.

JUNKLOAD DUVALIER—Caribbean drug dealer, a.k.a. "Baby Doc Feelgood."
Andrew Mueller, Arlington, Va.

LEONARDO GIVENCHY—Renaissance artist, sculptor, engineer, and fashion designer.
Herb Martinson, Wheaton, Md.

GAMBLE ABDUL NASSAU—oddsmaker for the Cairo Daily Racing Form.
Greg Gottlieb, McLean, Va.

ARTHUR JAMES BALLFOUR—English prime minister, subject of Jim Bouton's book.
Rita Berkelmann, Bronx

CLAUDE ACHILLE DEERBOSSY—composer, "Prelude to the Afternoon of a Fawn and a Cow."
Walt Tanski, Troy, N.Y.

TITUS ANDROGYNOUS—celebrated Shakespeare hero. Or was it heroine?
Heidi Mueller, Arlington, Va.

KING WHOSSANE—at last, someone we can deal with.
Roy E. Nemerson, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 621, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 27. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 27–July 4 issue. Out-of-town postmarks are given three days' grace. ■

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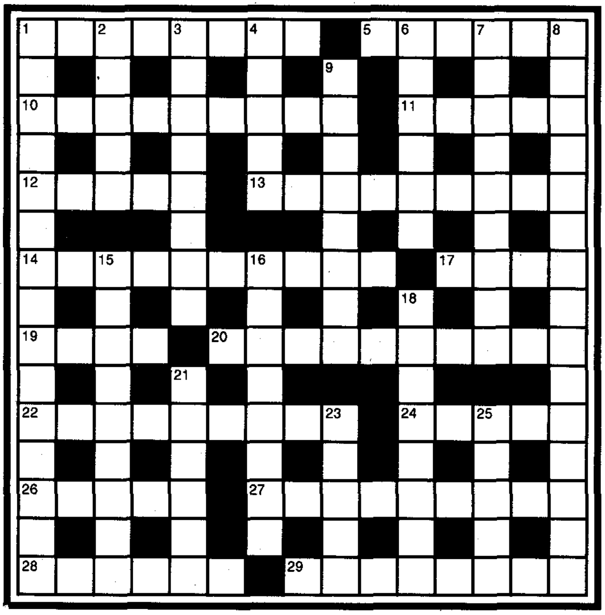
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Military uniforms for women in prison. (8)
5 Half-loves becoming cleaner. (6)
10 Adult spoils and wastes away. (9)
11 Become acquainted with king by name. (5)
12 Searches for somewhere which no longer exists. (5)
13 Sample of a setter being wrong. (9)
14 Cut back like a ditch in the grass. (10)
17 This is one story, but two could be taken either way. (4)
19 Having lost his head, the amateur is finished. (4)
20 Do deeds fit to provide material for the bards. (10)
22 Be nostalgic about cars before church. (9)
24 Present the chest after a hundred has been removed. (5)
26 River which needs to try to make work. (5)
27 The furthest away may be disposed to muster too. (9)
28 Bit of grammar which helps to make a stranger understand the language. (6)
29 Where to get something soothing before an exam. (8)



DOWN

1 It sounds as if having meals is a protection from rain. (7-8)
2 Replay concerned with a bit of cricket. (5)
3 Offspring of violence produced by farmer. (8)
4 Now mother has gone the dog is obstinate. (5)
6 Dedicated person is flattened. (6)
7 Pole needed to get flowers over the river. (9)
8 Let England share broadcast opera. (6, 3, 6)
9 Ensure it is consumed when hungry. (8)
15 After heat I act right for a month. (9)
16 Approach which makes food ready to eat. (8)
18 Dream I go crazy, being a character. (8)
21 Agreement for a second among the workers. (6)
23 Run in next race. (5)
25 Beginner enters number for meals. (5)

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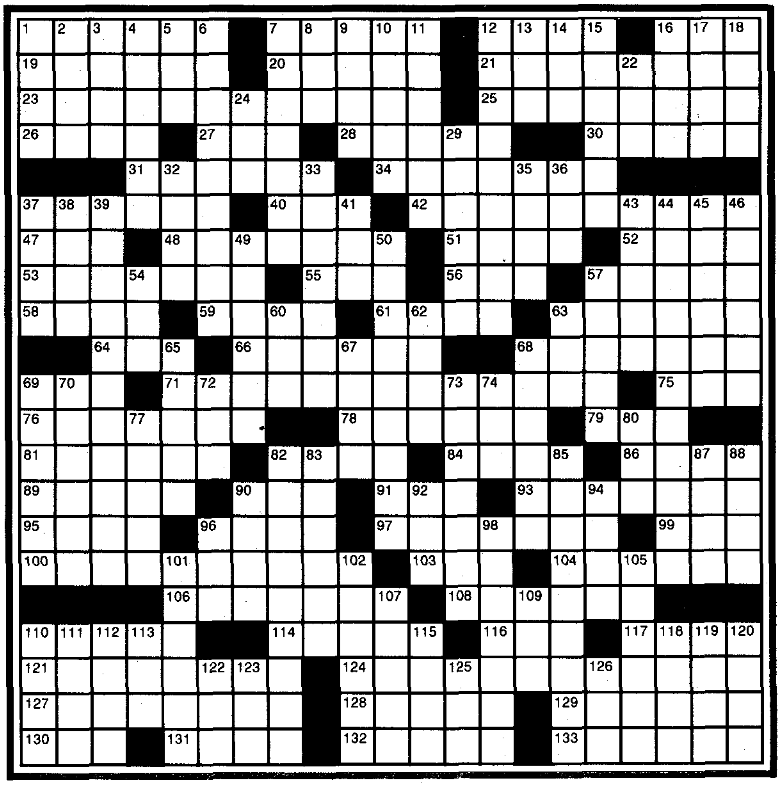
'TWO MAKE ONE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

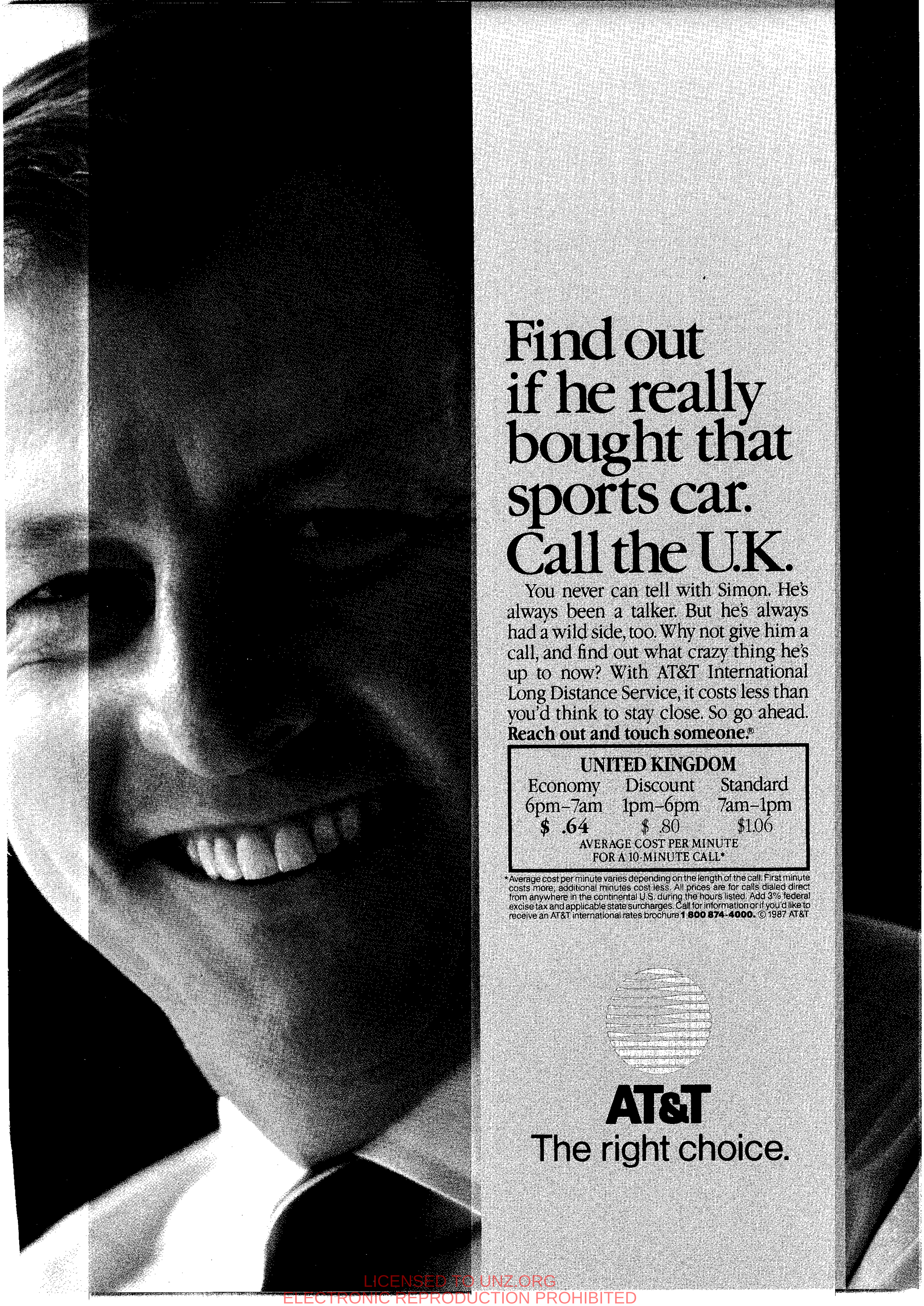
1 Novelist Gordimer
7 Kind of closet
12 Three make a dance
16 Yearling's age
19 Titania's spouse
20 Battery terminal
21 Wrote
23 Two ranks make one
25 Two animals make one
26 Israeli statesman
27 Movie studio
28 By —— (narrowly)
30 Sierra ——
31 Refrigerant seller
34 Two cereals make one
37 Where Gorky Park is
40 Cowboy's nickname
42 Two clothing items make one
47 "—— Lazy River"
48 Two furnishings make one
51 Theatrical acronym
52 Island group off New Guinea
53 Widening device
55 Employ services of
56 Give —— whirl
57 Math.
58 Opponents of Reps.
59 Popular pickle
61 Transgressions
63 Sad: Fr.
64 Gives the go-ahead
66 Pacesetter
68 Folklore wailer
69 Join the marathon
71 Two vegetables make one
75 Merchandise: abbr.
76 Patriotic hymns
78 Mariel's granddad
79 Mauna ——
81 Baseballer Rick
82 Prefix for medic
84 Coll. prep tests
86 Go back to the drawing board
89 "Behold, the people ——": Bible
90 Columnist Kupcinet
91 Mr. O'Shanter
93 Made it possible to
95 Skim along
96 Courtroom bargain
97 Two facial features make one
99 Shinto shrine city
100 Two ways to travel make one
103 Part of E.N.T.
104 Swats
106 Nonplussed
108 Satin strip
110 Perpendicular to the hull
114 Up to the time that
116 New state of India
117 "Casablanca" lady
121 Two pieces of wood make one
124 Two mammals make one
127 Sheer fabric
128 Navratilova rival
129 With eagerness
130 Junior's sibling
131 Certain cobras
132 Poppins and Pickford
133 Talks back

DOWN

1 Alaskan boomtown of 1899
2 Rhyme scheme
3 —— vu
4 Paradoxical
5 And not either
6 New Jersey city
7 Short oratorio
8 Antipode of WSW
9 Mrs. Copperfield
10 Hersey's bell town
11 Insert more bullets
12 Some windows
13 Uh-——
14 Homophone for "eight"
15 Conches
16 Church calendar
17 Modern gaslight
18 Slight advantage
22 Unlatch: poetic
24 Billing time: abbr.
29 Filter
32 Price
33 Of Milky Way cloud masses
35 This, to Juanita
36 Third king of Judah
37 Newscaster Roger
38 Andy Griffith's TV son
39 Two fish make one
41 Symbols for kisses
43 Mata's family
44 Two languages make one
45 Decayed
46 Giggling sounds
49 Ruffles
50 Commit sacrilege
54 Make inquiry
57 Triacetate fiber
60 Appomattox VIP
62 Persia, today
63 Catch-me game
65 Act division
67 Coloring expert
68 Cake start
69 Form of bigotry
70 International org.
72 Scottish uncle
73 Render smudged
74 Troop gp.
77 John Wayne film
80 Royal insignia
82 Forestalls
83 Arthurian paradise
85 Winter pileups
87 Rolltop, e.g.
88 Verse forms
90 Natasha's father
92 Popeye's yes
94 "Horton Hears ——": Dr. Seuss
96 Stat. proportion
98 Strong headlights
101 Novel of 1884
102 Think highly of
105 Licorice-flavored herbs
107 Trees of a region
109 Feathery scarf
110 Mil. mail depots
111 Double this for a vitamin deficiency
112 Nog ingredients
113 "—— Daba Honeymoon"
115 Smirk
118 Optician's item
119 Auction
120 Rita's Khan, et al.
122 Billboard displays
123 Remove stitches
125 Snoop
126 Darjeeling export



Solutions to last week's puzzles appear on page 129.



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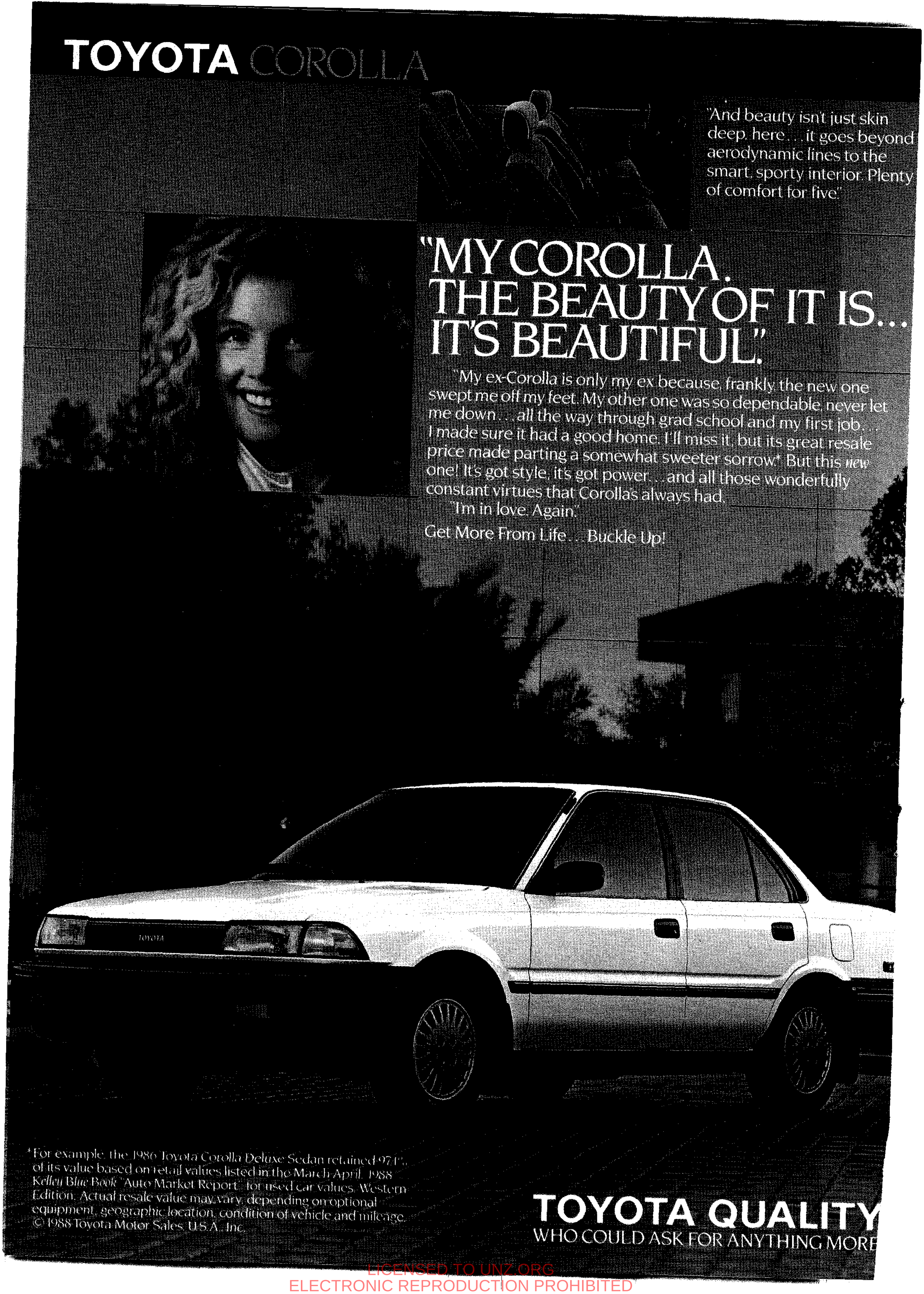

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